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Proceedings began with an informal gathering of the members at the Hotel McAlpin, on Monday evening, July 19, and the formal meetings commenced Tuesday morning at City College, with an address of welcome by Dr. Paul Klapper and a short address by the association president, Frederick W. Schlieder. The morning session took the form of a conference with a paper by Mrs. B. S. Keator, president of the State Council of New Jersey, on "The Organist's Duty to Himself and to His Community," while in the afternoon there was a joint session with the Organ Builders' Association of America, under the chairmanship of S. E. Gruenstein, the general subject being "How Can We Together Advance the Cause of Music in America." Frank Morton, of the Builders' Association, led the discussion, telling "What the builder owes to the organist," and was followed by Clifford Demarest, warden of the American Guild of Organists, who told "How the builder helps the organist." At 4 p. m. there was a recital by Samuel A. Baldwin, professor of music at City College, and in the evening the members were the guests of the management of the Stadium concerts.

THE WEDNESDAY SESSION.

Wednesday began with an executive committee meeting, followed by a business meeting, and at 11 a. m. a conference, with a paper on "Church Music and Secular Influences," by Nicola A. Montani, editor of the Catholic Choirmaster and leader of the Palestrina Choir. The afternoon conference, at which James C. Warhurst read a paper on "Minister, Organ and Choir," was followed by a recital at which compositions by members of the American Organ Players' Club of Philadelphia formed the entire program. The evening recital was also devoted entirely to compositions by members of this club. The composers represented on the two programs were Rollo F. Maitland, David D. Wood, Dr. J. McE. Ward, Edward Hardy, Frederick E. Starke, Frederick W. Schlieder, Joseph Bonnet (an honorary member), S. Wesley Sears, James C. Warhurst, Frances McCollin, Ralph Kinder, Pietro A. Yon, Henry S. Fry, Fred S. Smith, Stanley Addicks, Philip Henry Goepf, Harry A. Sykes and Stanley T. Reiff. In nearly all cases the composers played their own works. Limitations of space make it impossible to enter into criticism, but there was a fine display of talent evident throughout the long programs, which included three songs, sung by Mildred Faas, an excellent soprano from Philadelphia.

"MOVIES" AND THE ORGAN.

Thursday was an especially interesting day for the organists. It began at 10 a. m. with a special demonstration of the organ in connection with moving pictures given at the Capitol Theater through the courtesy of Manager S. A. Rothapel, who made a short speech welcoming the members and telling of the connection between moving pictures and good music. An exceptionally fine new picture, featuring Vivian Martin, was shown, and a splendidly appropriate organ commentary to it provided by the skilled hands (and feet) of Arthur Depew. There followed an informal luncheon at the Hotel McAlpin, after which the members went to the Rivoli Theater at the invitation of Manager Riesenfeld where a special per-

formance of the first movement from Widor's fifth symphony for organ and orchestra was given, with Prof. Firmin Swinnen at the organ. Prof. Swinnen is one of the best organists in America today and the performance was ideal; particularly notable was his playing of one of the most difficult pedal cadenzas ever written, one that happily sounds like music instead of a bit of gymnastics, as do most of them. Regular sessions resumed at 4:30 with an illustrated lecture by Clarence Dickenson on "The history of the organ and its development," and at 8 p. m. there was a recital by Alice R. Deal of the Austin Presbyterian Church, Chicago.

THE FINAL DAY.

Friday, the final day of the conference, began with a paper by Ernest M. Skinner. Then followed a business meeting, and, at 2:30, a round table conference with Chester H. Beebe ended the convention sessions. The

AGREEMENT BETWEEN LOCAL AND NEW YORK MANAGERS SETTLES MANY DISPUTES

The Two Associations Make Arrangements to Adopt an Equitable Universal Contract—Three Most Important Points Decided Upon Will Materially Help Local Managers

On Wednesday evening, July 28, the National Musical Managers' Association (the New York organization) gave an informal dinner on the Butterfly Roof of the Hotel Pennsylvania to a special committee of the National Concert Managers' Association (the country-wide organization of local managers) recently appointed at the Chicago convention of the latter association, to confer with the

New York managers in regard to certain matters which have long been subjects of dispute between the members of the two associations. This committee of the N. C. M. A. was made up of Honorary President L. E. Behymer of Los Angeles, Elizabeth Cueny of St. Louis, Harry Cyphers of Detroit, and Rudolph Steinert of New Haven. Mrs. Adella Prentiss Hughes of Cleveland, the fifth member of the committee, was unable to be present. Charles L. Wagner, who was unanimously re-elected president of the N. M. M. A. a few weeks ago, presided both at the dinner and at the meeting which took place afterward in a neighboring room and led to some definite steps which cannot fail to be of benefit to both national and local managers.

IMPORTANT POINTS SETTLED.

One of the disagreements heretofore has been on the subject of express charges on the advertising matter for an artist sent by New York managers to local managers. It was agreed that hereafter the New York manager shall pay the express on all such matter, including bills, cards and cuts, but that the local manager in turn must bind himself to post and distribute properly all such matter sent, and to return all cuts or else to pay for those retained.

Another point discussed dealt with cancellations. Hitherto a local manager has, as a general rule, been obliged to pay out of his own pockets and stand the loss of all the local advance expenses, when confronted by the cancellation of an artist. It was agreed that hereafter the New York manager, in the case of such cancellation, shall recompense the local manager in full for the actual advance expenditures made up to the time notice of cancellation is received, unless the cancellation be due to actual illness, certified to by no less than two physicians.

The third point related to furnishing pianos for an artist, the agreement being that if the artist is regularly advertised as using a certain piano, he or she shall be responsible for furnishing a piano wherever he appears, but if he is not under contract with any piano firm, the local manager shall furnish whatever piano he wishes and this instrument must be accepted by the artist.

These conclusions proved highly acceptable to both associations and they will in the near future be embodied in a standard contract which will be used regularly in dealings between the members, beginning with the season of 1921-22.

Mrs. Hammerstein Sues Mme. Tetrassini

Emma Swift Hammerstein, widow of the late Oscar Hammerstein, brought suit against Luisa Tetrassini in the Supreme Court of New York on July 30 for \$5,000. Mme. Tetrassini's manager, Jules Daiber, was named as co-defendant. The suit has arisen in connection with the Hammerstein memorial concert which took place at the Hippodrome on May 2. Mrs. Hammerstein, in her bill of complaint, claims that \$5,000 was paid to Mme. Tetrassini to sing on that occasion, that she did not appear, and that the money never was returned.

Jules Daiber, the co-defendant, says that he will have quite another story to tell in court. He states that he had engaged the Hippodrome for the date in question for a Tetrassini concert and that he relinquished it to the Oscar Hammerstein Memorial Association for the sum of \$2,500, which was duly paid with a check distinctly endorsed to that effect. He also claims that Mme. Tetrassini was to be paid \$2,500 for her appearance and that she intended to donate that entire amount to the association, in reality giving her services. She did not appear and Mr. Daiber claims that the check for her services was never paid.

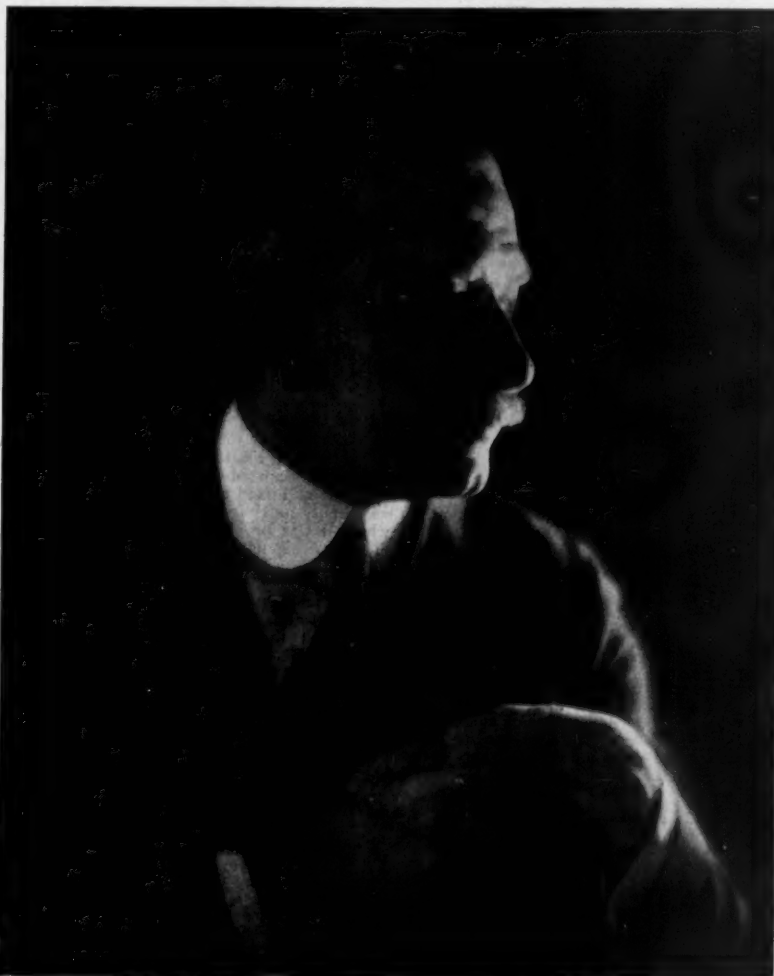


Photo by Mary Dale Clarke

RUDOLPH GANZ.

Who sailed last Friday on board the steamship Lafayette for Europe, where he has been booked for a series of concerts which will take him to France, Switzerland and several other countries, before returning to America about January 1. The pianist returned a short time before sailing from Kansas City with pleasant memories of his master class there, which proved to be a great success. He has been engaged to conduct a similar class next year, beginning in June, at the Columbia School of Music and Arts, of Richmond, Va.

recitals of the day were given in the afternoon by Prof. Frederic B. Stiven, of the Oberlin Conservatory of
(Continued on page 37)

St. Denis-Western Musical Bureau Suit

According to the Oregon Sunday Journal of Portland, dated July 18, June Hamilton Rhodes, acting in the interest of Ruth St. Denis, the dancer, brought suit the day previous against the Western Musical Bureau, Inc., Laurence A. Lambert, Frederick C. Heilig and Charles E. McCulloch to recover claims said to amount to more than \$3,500. Mrs. Rhodes alleges that Ruth St. Denis contracted with the musical bureau to send out her company of fourteen dancers for a five weeks' tour to start not later than the last week in December of 1919, and that settlement was made for a part of the payments agreed upon by the giving of a check, but that immediately after payment on the check was stopped and has since been refused. She also claims that the company never filed its articles of incorporation with the auditor of Multnomah County, although doing business as a corporation, and therefore all the defendants mentioned are jointly and severally liable.

As a result of the war there are a number of newly born nations in Europe and Asia whose musical development is little known outside of their boundaries. On the list of those who have already developed a national state or school of music of their own are the Poles, the Finns, the Czechoslovaks, the Jugo-Slavs, the Letts, the Armenians, the Estonians, the Ukrainians, the Georgians, the Lithuanians and the Crimean Tartars.

Though these young independent republics have sprung into existence only a short while ago and seem primitive or insignificant among the old and big powers, yet they manifest a strong racial culture in arts, particularly in music, that puts some of the larger and older nations in their shadow. In all the above named young republics music stands among the foremost factors of culture and has been taught in schools, practised at homes and performed in public. In the countries mentioned in the foregoing, grand operas, orchestral or instrumental concerts, song recitals and music festivals of joint choruses have been given for many generations in the past under the auspices of musical societies, clubs or municipalities, and musical artists of great fame have toured frequently their cities and towns, finding not only very appreciative audiences everywhere but satisfactory material returns as well.

Let us consider on this occasion the musical appreciation and culture of the Estonians, the smallest of the new republics. Although slightly larger than Denmark or Switzerland in area, Estonia has a population of 1,500,000 inhabitants of a territory that covers the northern part of the former Russian Baltic Provinces: Estonia, and more than a half of Livonia. The Estonian language, related to the Finnish, the Hungarian and other Mongolian tongues, is rich in vowels and very musical, lending itself favorably to song. It belongs to the Ugro-Finnish branch of Asian languages, and is therefore not similar to the Scandinavian, the Russian or the German languages. The Estonians were once a nomadic nation and inhabited the Central Asian steppes, whence they emigrated to Russia about the fifth or sixth century. The Tartars and Russians split the Estonians into small parts and thus those who remained in the Volga valley and in the north of Russia were soon absorbed, while the Finns and Estonians kept themselves unmixed racially on the shores of the Baltic. The Estonians were conquered about 1300 by the German knights, who built their castles all along the shore and abolished their political independence. At some time later the Swedes and the Danes ruled Estonia, until Peter the Great made it a province of Russia. But the people maintained their national traditions, language and culture and established their own schools, one of the finest public school systems of Europe. There are no illiterates among the Estonians, as there has been a compulsory school law in practice for over two generations. The most conspicuous Estonian towns are Reval with 200,000 inhabitants, Tartu (Dorpat) with 100,000 inhabitants, and Narva with 50,000.

All the Estonian towns of upward of 2,000 inhabitants have their music halls or local theaters, usually maintained by a society of music and drama lovers, and supported by municipalities. Estonia has two permanent grand opera and national theater companies, one in Reval and the other in Tartu, which give regular grand operas, musical comedies and plays throughout the season. Then there is an Estonian symphony society at Tartu, and there are smaller companies operating independently. The best Estonian Opera House is in Reval, finished just before the war. It was built by volunteer contributions of the people, and is one of the most magnificent theaters in Russia. Here grand operas, musical comedies and plays are given from the French, German, Italian and Russian repertoires, but always in the Estonian language. Concerts and

Music Holds an Important Place in the Newly Established Estonia Republic

By IVAN NARODNY

song recitals are given by local or foreign touring artists throughout the season, either in the theaters or in special concert halls maintained by musical societies.

GREAT ARTISTS GO THERE.

Even the very best celebrities of the European music world, like Chaliapine, Mihailova, Kubelik, Pavlowa, Parlow and others, are glad to tour in Estonia and give performances in towns of 2,000 inhabitants. Nearly all those small towns of Estonia have halls that accommodate 500 to 1,000 people, and the concerts as a rule are well attended. As the expenses of the performance are small and no outlay of any money is required from the artists, it is easy to tour in Estonia. Then there is another factor which plays a great role, and that is the moral appreciation of the audiences and the ovation that a great singer or musician receives. Thus, I remember a case where Reisenauer was so long feted in a small Estonian town by his admirers that he was an hour late for his train, yet the manager of the station held up the train until the delayed musician arrived. How is it that there is such a lively interest in music in this small country? The explanation is very simple: because the people are all educated and understand the esthetic value of music and art. Music has been made one of the foremost factors of national culture.

THE APOSTLE OF MUSIC.

The Estonian musical tradition dates back to the latter part of the past century, when music was made the most important number of the educational programs in the public schools, and when the whole country was covered with a chain of musical societies, amateur choruses and village orchestras. Encouraged by the Germans and the Russians, the men who put music upon such a high pedestal employed a rather interesting method in carrying the campaign to the masses. The man who did it was not a rich man or a celebrated musician, but a simple newspaper editor, Dr. A. K. Herman. His newspaper, *Postimees*, began to emphasize the fact that not the scandalous social news, the political matters or sport items should occupy the first page of a newspaper, but the musical subjects. He published a special musical periodical, *Laulu and Mangu Leht*, which became a semi-official organ of all the musical societies and choral units, and published with the paper a series of melodious and simple songs for mixed and male choruses, pieces for amateur orchestras or bands and quartets. Under his untiring efforts more than two hundred country choruses were formed among the farmers and workmen, and nearly every public school established a school chorus. The purpose of these was to organize once every summer a big county outdoor music festival where all the singers and musicians participated by forming a chorus of several hundred male or mixed singers or singing separately. Finally these county units formed part of a national music festival which it was proposed to be given once every five years. The first big national music festival was held about 1880 at Tartu, on a specially erected stage of the "Vanemuine" musical society. About 2,000 singers and musicians participated, and thus the whole country was stirred up for more musical activity, so that the next festival had already tripled the participating singers and audience.

A NATIONAL SCHOOL DEVELOPS.

After the second all-Estonian music festival, the standard of musical culture was firmly established, as nearly every public school or country church had its local chorus, singing secular compositions. The clergy never had a grip

on Estonian musical evolution in the ecclesiastical sense. Dr. Herman kept the church and music distinctly separated in his campaign. With the first efforts of Herman, the Estonian musical literature and publication of

songs began to develop. Herman himself composed a number of popular songs, but his great work consisted in translating and adapting German and Russian compositions for his Estonian consumers. Soon he was surrounded by men who followed his lead, such as Kapp, Laette, Kappel, Wiera and Miina Herman. They composed and published music, taught music and inspired the people to understand the esthetic meaning of music. Out of these modest beginnings grew gradually a real national school of their own, so that within one generation the Estonian people were taught to know and love music as a part of their religion. Besides these there arose a number of young singers and musicians. Of these the best known are the sopranos, Maria Mieler, Aino Tamm and Paula Brehm. Among the living Estonian composers Turnpuu, Luedig and Simm have composed charming songs and instrumental pieces.

Although the Estonians have not yet been able to produce a national school of composition on the order of the Finns, they have laid the foundation for an elementary work that is more appreciable than the compositions. The smaller pieces composed by the younger men are full of melodic charm and exotic vigor, and remind a stranger more of the Scandinavian style than of any other. Though racially closely related to the Finns, the Estonian taste is more disposed for the romantic than the laudatory themes of Sibelius, Melartin, Toivo Kuula and Jaernefeldt, of the new Finnish school, and the Estonian folk music gives the best evidence of this.

THE FOLK MUSIC.

The Estonian folk songs and folk dances resemble somewhat the Hawaiian music and contain something very tender and poetic in their tunes, as for instance "Kuu Kumab kor-gest," "Kuljak" or other melodies of this order. They manifest an unusual lyric charm and romantic pathos and differ greatly from the Russian or the Scandinavian folk songs. With their minor mode and romantic glow, they display an exotic feeling that grips the listener with a peculiar magic, as does Oriental art.

Since the Estonians reached such a high degree of musical culture when they were under the Russian or German political dominion, there is much more to hope now when Estonia has become an independent republic. The present Estonian Minister of Foreign Affairs, Prof. A. Piip, is a great lover of art and has been brought up in the true musical traditions of the country. It is likely that his influence with the new régime will contribute to the establishment of a Minister of Music as a cabinet position and lead to the foundation of a national conservatory of music.

One noteworthy factor stands out in all the Estonian love for music; that is the hospitality and reverence which is shown everywhere to men of musical prominence, be they native or foreigners, and the facility with which concerts or recitals are arranged for the touring artists throughout the country. All that is needed for giving concerts in Estonia is to be properly introduced in Reval or Tartu. The local book stores or musical societies will take thereafter excellent care of the artists in securing the audiences. Such things as "papered" audiences for the beginners are unknown yet. Here the people still sing and play or listen as the people did in ancient Greece. Everything is still naive and simple. Youth still kneels before the muses of music. Everybody sings, everywhere one hears singing parties. The orchestras of the restaurants or public gardens play real classic music, not potboilers or boulevard tunes. Sports have not been able to overshadow music and revolution has still left time for song. Music in Estonia is not a luxury, but a national cult, a second religion.

"CHILDREN MAKE THE BEST LISTENERS,"

Says Mrs. Marx Oberndorfer, in Describing the Splendid Work She and Mr. Oberndorfer Are Doing Through Their Children's Programs in Connection with the Chicago Symphony Concerts at Ravinia Park

Never in the history of Ravinia Park have such large crowds attended the Thursday Children's Day matinees as this year. The Ravinia Park management believes that this is chiefly due to the engagement of Mr. and Mrs. Marx Oberndorfer, who give a short explanation with piano illustrations in advance of the programs given by the orchestra each week. The audiences have averaged from two to three thousand every Thursday and, as they are chiefly composed of young people, it is a pleasure and a surprise to see how interested and quiet this large crowd can be while the orchestra is playing.

So impressed was the representative of the *MUSICAL COURIER* that Mrs. Oberndorfer was asked pointedly how she was able to hold such large groups of children and keep their interest in good music. It is a pleasure to print her reply, which will certainly be of interest to all music lovers, but especially helpful to parents and teachers of children.

CHILDREN MAKE THE BEST LISTENERS.

"You ask me how it is possible to interest little children in good music?" said Mrs. Oberndorfer. "Why, don't you realize that children make the very best listeners in the world? In the first place, they come to a concert absolutely unprejudiced. They do not know that some composers wrote 'light' music and that others wrote 'heavy' music, as their parents are pleased to designate it. They do not come because it is the proper thing to do; they come to have a good time, and they want to know everything that is going on. The average concert audience in the past has hated to acknowledge that it didn't know it all, so it has either listened 'with ears that hear not,' or has dismissed the whole affair as not being worthy of attention, by the remark that 'the music was too high brow.' But the concert audiences of the future will have a very different attitude toward listening to music, and it is a great delight to me to realize how much fine work is being done all over this country to help make better listeners."

"You know I began my work originally for children many years ago when I wasn't more than a child myself; so I applied to other children the thoughts and questions which arose in my own mind when I was listening to music."

I always wanted to know what the compositions meant, if they told a story, why they were called by their particular titles, who wrote them, how the composer happened to write, just that way and what instruments were playing. I never forgot my joy when I first realized that music had a definite form that you could almost visualize as you listened; so today I always try to give my youthful audiences an idea of the patterns of the compositions they are hearing. Of course, this is camouflaged, but they do feel the difference so easily, and their nodding hair bows show me very quickly when they have grasped the outline.

"Then I try to have them realize that we have several different types of music; music that is only formal, music that has strong national characteristics, music that is poetic in quality and music that tells a story. Of course, a child likes the story telling element immediately, but it is equally true that they care for the nocturne from 'A Midsummer Night's Dream' quite as strongly as they do for the 'Danse Macabre.' I try never to 'talk down' to children, but to make it a point to talk simply, clearly and definitely about each number. I do not use technical words unless I explain them in simple language so clearly that they are understood easily, and will not be readily forgotten. I do not believe in avoiding technical words. Children adore learning new words, if they understand their exact meaning. For example, when we were listening to a pizzicati passage the first week, we explained its sound on the strings and we learned that it meant 'staccato' on the piano; then we followed it on the next program with the 'pizzicati' from 'Sylvia.' Now the term will always have a perfectly definite meaning, and I take great pleasure in using it frequently just in order to see the knowing looks that are passed around through the audience."

GOOD DANCE MUSIC BETTER THAN JAZZ.

"I have had a good opportunity at Ravinia Park this summer to put several of my pet theories to a test. One is that children like good music better than 'jazz.' On

every one of the Ravinia programs I have put, at least, one number like 'Thorn Rose Waltz,' 'On the Beautiful Blue Danube,' 'Invitation to the Dance,' gavottes, tambourins, minuets, and national dances like the Dvorak or Brahms numbers. Every time I have asked: 'Don't you think this is better dance music than you hear from a jazz band?' or, 'Don't you think there is a grace about these old minuet dances that we have lost in ragtime?' there will always be much applause, and it is not only from the mothers and grandmothers either, for the children do get the point."

"It has always been a problem at Ravinia Park to keep the children quiet. In the first place, the concerts are given out of doors and on a beautiful summer day it is but natural that a child can think of many more pleasant things to do than to sit quietly. Therefore, when Mr. Oberndorfer and I were asked to give these talks (we only have fifteen minutes) we decided to try two first and see what the relation would be. Now I can hardly wait for the Thursday afternoon to come for the children are a perfect joy; and it is such a pleasure to go to the back of the pavilion and watch our audiences from the rear and see how very much they are enjoying themselves and how much they are able to understand."

"This week the management is allowing me to give a talk on 'The Instruments of the Orchestra,' and the individual instruments are to illustrate it. Afterward, for the concert program, we have arranged numbers which will give each instrument in the orchestra an obligato passage."

"We talked some of starting a 'Music Memory Contest' at Ravinia Park this summer, but it hasn't been quite feasible. It will be a big part of the plan for Mr. Stock's Children's Concerts of the Chicago Symphony Orchestra next season, however. To my mind, the 'Music Memory Contest' is the most important movement for good music that has come to this country. That is a memory contest this is rightly carried out, when the children are taught not only to listen but to know the numbers on the list, and also are given those selections for their own piano lessons."

"The children of America today are all eager and anxious to know good music, and to learn to be good listeners; and, perhaps after all, we have never realized the real meaning of the truth that 'A little child shall lead them.'" C.

LONDON, July 12, 1920.
—I heard that owing to the present high cost of music paper and the double postage rates now in vogue in England, the industry of those ambitious composers, who pay to have their writings published and then send them through the mails to singers and pianists, is seriously handicapped. Still, every one should have a hobby, even if it helps to pay off the war debt.

My hobby for the past six months has been to rush from one concert room to another notwithstanding the admonition of the philosophers of ancient Greece that the highest form of existence was a life of contemplation. At present the flood tide of the musical season has passed its worst and London will soon have a week or two of nothing but grand opera until Sir Henry J. Wood's Promenade Concerts in Queen's Hall begin on August 14.

THE ALTERNATIVE

The Countess of Dudley, who had heart failure and was drowned while bathing a few days ago, was born without a title and in her girlhood was the possessor of a fine voice. She was trained by Tosti and for a time she thought seriously of becoming a professional singer. She continued her study of music and languages in Italy, until the Earl of Dudley changed the promising young artist's career by marrying her in 1891. She helped many a young musician in a social way by introducing them to titled patrons of the art. What she would have done as a professional vocalist can never be known, but my advice to charming young ladies is to marry earls as a safe alternative to singing for a living.

NAUGHTY, NAUGHTY!

It has been remarked before my time that indelicate or improper stories and plays always attract more attention from the general public than moral tales of admonition and promises of rewards hereafter. No doubt the librettist of "L'Heure Espagnole," otherwise "The Spanish Hour," was well aware of this inner wickedness of the human heart. At any rate he has made a book which is a satire on the tastes of highly civilized audiences for morsels which smack of original sin. And Maurice Ravel has found satirical and amusingly attractive music for the story. The opera was given for the first time this season on Thursday evening last, and it was greeted with boundless enthusiasm by an audience which filled every part of Covent Garden opera house. Percy Pitt, the conductor, seemed to enjoy Ravel's musical joke and he infused life and sparkle into the entire score. Why must so many composers be tragic and weighty and serious? Ravel has written music that is neither German nor Russian, but French. He has expressed himself in wit and satire—two qualities which are so conspicuous in Voltaire, Molière, and the greatest of them all, Rabelais. It seems to me that Ravel, trying to write music in the German idiom, would be as ridiculous as was Frederick of Prussia when he attempted to be a French poet.

DELAYED COPELAND

George Copeland, who lives in Boston when he is not playing the piano in the less cultured world outside the hub of the universe, gave a recital in Aeolian Hall, London, on Friday afternoon, July 9. I make bold to say that no more interesting a pianist has played here during the past year. His great range of tone color, his light and shade, precision and clearness of execution, his unconventional program of short pieces by Gluck, Scarlatti, Chopin, Rachmaninoff, Satie, Prokofieff, Debussy, Grovlez, Albeniz, Granados, Chabrier, completely captured the good will of his audience. I told a very sedate admirer of Sir Edward Elgar that I considered the Boston pianist a Copeland of hope and glory—which is almost the name of Elgar's best known song and march. If George Copeland does not speedily become one of the most popular pianists in London my long experience has not developed my musical judgment. Unfortunately, however, his first recital was given almost too late in the season to attract attention. He told me in the artist's room that the delay was due entirely to the railway strikes and other transportation troubles which made his journey from Spain and through France last several weeks, and he regretted that he had not taken a British steamer from Gibraltar. I suggested that if he happened to be a Jonah next time he will be sorry he did not go by train through France.

BUSONI'S SNOWY LOCKS.

On the same afternoon I went across Bond Street from Aeolian Hall to Chappell's piano warerooms and heard Busoni trying a concert grand. The whiteness of his hair and the fine network of lines on his sensitive face are

London Likes Ravel's "L'Heure Espagnole" Even if the Story Smacks of Naughtiness

Opera Presented Last Season by Chicago Forces in New York Again Heard at Covent Garden—Huge Assemblage Shows Keen Enjoyment—Music Called Satirical and Amusing—Conductor Pitt Infuses Life and Sparkle into the Entire Score

GEORGE COPELAND CAPTURES AEOLIAN HALL AUDIENCE

hardly noticeable from the concert stage. But then I ought to know by this time that no one looks quite the same off the stage as on it.

DAINGEROUS BENHAM.

A few days before this meeting with Busoni it so happened that Victor Benham entered the warerooms just after a grand piano had been sold to a gentleman who had very carefully selected a case that matched the rest of his furniture. In the goodness of his heart Benham obliged the salesman by showing off the qualities of the piano to its new owner. But no sooner had he played a few measures of Liszt's E flat concerto than the gentleman, who evidently knew nothing about piano playing, rushed to the salesman and begged him to stop Benham. "Good heavens! If he goes on like that there will soon be no piano left," he exclaimed, with beads of perspiration on his forehead.

ALL-ENGLISH SONATAS.

I found much to interest me in a recital of modern English sonatas for violin and piano given by Nancy Phillips and Kathleen Long in Steinway Hall last Friday

intend to give recitals in their native towns as soon as they leave their teachers?

ON THE DANCE.

Major Mayer, manager of the London office of Daniel Mayer and Company, is very enthusiastic over the light fantastic toe art of the Russian dancer with the Russian name of Adolph Bolm. He, the dancer and not the major, is to appear at the Coliseum on August 2 and will no doubt dance his way into the good graces of the Coliseumites. Russian dancers have certainly done well in London during the past few years. The Dance of Death at present rampant in their native land does not prevent expatriated Russians from adding to the gaiety of better governed nations. But dancing is an art that lies beyond the horizon of my ken. The rising sun of life's May morning makes the young world dance for joy. But the creeping shadows of October's afternoon darken the lone lane to the valley and make dancing a sad reminder of youth and lilac time.

FROM MARGARET.

I have received a copy of an interesting little publication called Vibrations, issued by the Canadian Academy of Music in Toronto, Canada. I hope I have profited by reading the articles in it and I thank the young musician who sent the package of Canadian light into this underworld twilight of London. Her name is Margaret Curtis, and although I have never met her I hope yet to see her name in the newspapers when she gives her recitals one of these days, for she studies the violin under the direction of that sterling artist, Luigi von Kunits, and she reads the Musical Courier assiduously. What more can a music student do to gain a little of that recognition and praise which are too often reserved for "those columns of unenvied flattery," as Lamb calls an obituary notice?

CLARENCE LUCAS.

American Works and Artists for Holland

S. Bottenheim, Willem Mengelberg's personal representative who is now in New York, will take with him on his return to Amsterdam works by American composers which Mr. Mengelberg expects to introduce in Holland. One of the compositions which will be heard is by Ernest Bloch and others are by Charles Martin Loeffler. When Mengelberg leaves Amsterdam in December for New York, he will leave his own Concertgebouw Orchestra well advanced in the program of more than a hundred concerts which will compose its season. Amsterdam will have the greatest proportion of these concerts, a total of sixty-seven, of which twenty-two will be popular and six will be with chorus, but the orchestra is to such an extent a national institution that it plays also in the Hague, Arnheim, Haarlem, Utrecht and Nymegen.

Mengelberg will open his season in Amsterdam on October 3 with Olga Samaroff as soloist, playing a Brahms concerto. Another American soloist announced is Eleanor Spencer, pianist, who will play a Rimsky-Korsakoff concerto on October 17. Mme. Samaroff will also be the feature of the first concert of the season in The Hague, playing there on the day before her appearance in Amsterdam.

As part of his program for Amsterdam, Mengelberg has arranged a series of nine consecutive programs of the works of Beethoven for November and December. He will present the symphonies of that master in numerical order, ending with the ninth, in which the Toonkunst choir, also under his direction, will participate. The St. Cecilia Society, an organization of old musicians of Amsterdam, will be heard in two other concerts. Two performances of Bach's "St. Matthew's Passion" also are to be given in Amsterdam under Mr. Mengelberg's direction. Concerts by the orchestra in The Hague number fifteen symphonic and eight popular; in Utrecht, three; in Arnheim, four; in Haarlem, five, and in Nymegen, three.

Ethelynde Smith Completes Southern Tour

After returning from her Southern tour, Ethelynde Smith, soprano, left for a well earned vacation, spending the month of July in camping. August will find her preparing her programs for the busy season which awaits her, beginning early in the fall.

Wherever Miss Smith sang upon her many tours last year she was received with enthusiasm, and many new engagements have resulted from her success. In Baton Rouge, La., she was asked to return for a third time, having appeared twice within seventeen months.

After a recital at Winthrop Normal Summer School at Rock Hill, S. C., the Record of that city commended Miss Smith's singing, program and personality very highly.

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evening. The composers represented were Eugene Goossens, Thomas Dunhill, Frederick Delius. There was much good music of a delicate and poetic nature without that earnest warmth and robustness which are so characteristic of German works even when they are uninspired and over long. These English works seemed to be rather a combination of folk song tunes and the Grieg manner. My opinion may be modified somewhat when the sonatas are more familiar to me but my first impressions are folk song themes with Griegish harmonies and manner. Delius, born in England of German parents, an orange planter in Florida for several years, a pupil of the Leipzig conservatory, a disciple of Grieg, a resident of France, has the surest touch and the strongest personality of the three composers who furnished the sonatas last Friday evening. The other two composers are much younger than Delius.

Credit must be given to the two young ladies who had given so much time to the preparation of this patriotic as well as thoroughly enjoyable program.

TOO MUCH PIANO.

Rae Robertson, a most poetic and technically brilliant pianist, and one of the professors at the Royal Academy of Music, tells me that one of the most serious problems at the R. A. M. is to turn a little of the enormous flood of piano and violin students into orchestral channels. The clarinet and the horn languish while piano flourishes like a green bay forest. Why does not the War Office form a regiment or battalion or division or army corps—my military terms may sound demobilized—of pianists who

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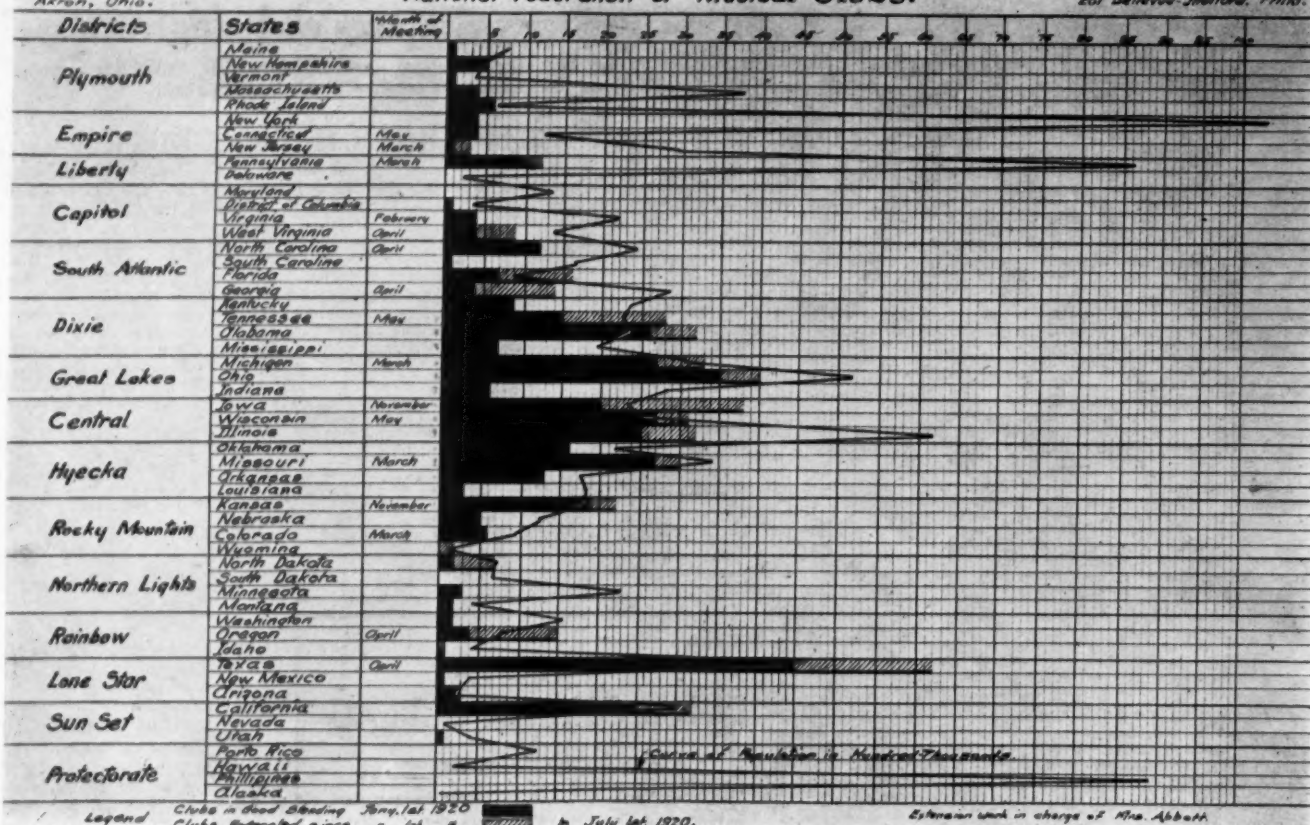
GEORG SCHNEEVOIGT
CONDUCTOR and ARTISTIC DIRECTOR, STOCKHOLM KONSERTFÖRENINGEN
and CHRISTIANIA PHILHARMONIC SOCIETY

It will be interesting to the musical public to follow the National Federation of Music Clubs in its drive for membership. During the war the Federation, in common with all other organizations not dealing directly with war activities, suffered a considerable loss in membership and morale. However, during the war music received a recognition never before accorded it. The National Federation, foreseeing a musical renaissance, inaugurated active rehabilitation measures at the beginning of the year. With service to the people as its ultimate ideal, the National Federation seeks to become a ray in membership so that it may be a potent influence in the creation of the necessary public sentiment to make music function properly in our national life. The Federation insists that the public schools, with their well organized ranks reaching into every community and every hour, furnish the means to make America a musical nation. A proper utilization of this means demands a standardization of teaching with recognition of such by the conferring of credits in the public school curriculum. The accompanying chart shows graphically the number of music clubs enrolled in the National Federation on January 1, 1920, as well as the increase in membership to July 1, in comparison with population of the various States. The interest and support of the public is solicited.

Mrs. F. A. Seiberling, Pres.
Akron, Ohio.

National Federation of Musical Clubs.

Mrs. F. W. Abbott, 2nd Vice Pres.
201 Bellevue St., Phila.



HOW THE N. F. M. C. IS GROWING

The accompanying chart shows graphically the number of music clubs enrolled in the National Federation on January 1, 1920, as well as the increase in membership to July 1, in comparison with population of the various States. The interest and support of the public is solicited.

AN INTERVIEW WHICH AN ARTIST DIDN'T WANT TO GIVE

REINALD WERRENATH had been besieged by interviewers for a word on some timely subject prior to his departure for London, England, where he was heard in two recitals this spring in Queen's Hall. The baritone turned down many of the "gentlemen of the press," saying that he had uttered his "dernier mot" ad nauseam, and "that's all there is, there isn't any more," as we often echo Ethel Barrymore's mellifluous voice.

However, the gentlemen of the press were outdone by one of the opposite sex, who succeeded because she said, via the usual modern recalcitrant telephone, "You're accused of something very serious, Mr. Werrenath."

"What is it—arson, or have I lost the tail light on my car? If it's either, I'm not interested, I'm too busy to think of anything but my musical career."

"It concerns your career," persisted the lady.

"Well, if it does, and it's something I ought to know about, come up and I'll try to straighten things out. Where are you?"

"Only around the corner. I will be over in a minute." The receiver was hung up.

After the lady was admitted, she grinned her accusation. "You have been accused of having a natural adjunct to a successful musical career—your name!"

"I say, that's not fair—but then, you put it over. You're here for an interview. Well, what about?"

"About that very thing—your name. A baritone friend (?) of yours told me last week that you handicapped all the other singers 'en masse.' He said 'Werrenath has got a queer name, his initials are even odd. It isn't really fair to have the advantage of a natural press agent. We of the simple cognomen spend a fortune on advertising while he sits back and lets his crazy name do the work!' And by the way, Mr. Werrenath, what would F. P. A.'s Conning Tower in the New York Tribune, or S. J. K.'s Round the Town in the New York Evening Globe be

without their Reimold Warrematch, or their Reingold Werringrath, etc.! How dry they'd be!"

"It is true that my name is almost always misspelled, and it is also true that it has brought me much press fame gratis, and it has also won for me the national championship among proof-room eluders. Therefore, I put in no defense. In fact, I will go so far as to say that somebody paid me the very high compliment of telling me that I was the best baritone in the world—by that name!"

"But, we must stop here, for there are a few R. W.'s of distinction who deserve mention in your exclusive columns. If the peace treaty with Germany had already been signed, I might start off with no less a personage than our erstwhile esteemed Richard Wagner. But let by-gones be by-gones," laughed the baritone, "and speak of the living with equal enthusiasm. We have among our authors, actors, playwrights and musicians, a goodly list of R. W.'s. The stalwart Robert Warwick, of the dramatic American stage, and more recently of the even more dramatic European battle fields, might head our modern list, but I feel that the first place should go to two ladies of distinction, namely, Rita Wyman, the author of many interesting plays, and her co-worker, Rita Wellman, the lady of the clever short stories. In the dramatic world we must not forget Rennold Wolf, the critic of the New York Morning Telegraph. Among our musical conferees, we have R. Huntington Woodman, the well known composer and organist of the First Presbyterian Church of Brooklyn. There is also Rudolf Wurlitzer, of piano fame, and Robert Watkins, the chairman of the music committee of the Chamber of Commerce of Dallas, Tex. I understand there is a composer and lecturer on musical subjects, Robert Weigester, and an interesting young pianist, Rose Wolf, who was Joseffy's capable assistant for fifteen years. I have heard of many other R. W.'s, but I believe the few I have mentioned more

than prove my point that I have no right to corner the R. W. market, even if I do corner, or I should say, put in a corner, the proof-readers.

"I hope I have cleared myself of the accusations," said the baritone, "and don't forget that you got in here for an interview on false pretenses."

"That may be," said the little lady, as she rose to go, "but don't you forget that I did get in."

H. S.

Boston Orchestra Plays Turnbull Work

"Victory," a march composed by Edwin L. Turnbull, was played at a recent Boston Symphony Orchestra "Pop" concert, with Agide Jacchia conducting. Mr. Turnbull had charge of the program on June 15 at the Johns Hopkins University in Baltimore, when degrees were conferred upon the 1920 graduates of that institution. Music was furnished by the Johns Hopkins University Orchestra, conducted by Charles H. Bochau.

Walter Henry Hall to Conduct Festival

A three-day festival has been arranged at Columbia University as a climax to the music activities of the summer session. The festival, which will be held in the university gymnasium on the evenings of August 9, 10 and 11, will be given by the Summer Session Chorus, under the direction of Walter Henry Hall, professor of church and choral music at Columbia. In conjunction with the chorus, which consists of more than 200 voices, about fifty members of the New York Philharmonic Society will be heard.

Violinist Summering at Otsego Lake

Kurt W. Dieterle is spending his second season at the O-te-sa-ga, Otsego Lake, Cooperstown, N. Y. The young violinist, who recently made a successful tour of the Middle West, was heard at a concert at the above mentioned hotel on Sunday evening, July 18.

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LOIS EWELL says:

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FRED PATTON says:

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NEVADA VAN DER VEER says:

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ARTHUR MIDDLETON says:

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THEO. KARLE says:

I believe that **DEAREST** is destined to be a popular hit.



MARIE MORRISEY says:

DEAREST is certainly a very lovely song, and I shall be happy to place it on my programs. Send me any new songs of his you get.



REED MILLER says:

DEAREST is a song I like both for the phonograph and for use in concert.



MARTHA ATWOOD says:

DEAREST has a very attractive melody, and I shall be glad to place it on my programs and make a Record of it.



IDELLE PATTERSON says:

DEAREST has a very appealing melody, and I shall be glad to use it on my programs.



EARLE TUCKERMAN says:

I have found **DEAREST** to be a very fine concert number.



BARBARA MAUREL says:

DEAREST has a charm all its own. It will surely find a place on my programs.



WALTER GREENE says:

DEAREST has a nice flowing melody, and should be popular with my audiences. I shall be glad to use it.

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IN the passing of Emile Sauret, the French violin virtuoso and composer, the world has lost one of the greatest violinists and musicians of our time and personally I have lost one of my dearest friends.

Victor Emile Sauret was born on May 22, 1852, at Dun le Roi, department Du Cher, near the city of Bourges. Emile's love for music manifested itself almost from infancy. He first received instruction when only six years old from Charles Rondolet. Sauret's family removed to Strassbourg and the boy entered the conservatory, where he studied under M. Schwederle. The names of Rondolet and Schwederle are unknown, but deserve mention as having been the earliest teachers of such a distinguished artist as Sauret. Emile made his first appearance at the early age of eight, when he played a concerto with orchestra. From that time on he was a traveling prodigy and virtuoso. He used to say, "I was like a rolling snowball," always moving from place to place. His father accompanied him on all his early wanderings and traveled through France and Italy, some of which were successful and some failures.

In 1862 he visited England during the International Exhibition in St. James' Hall in London. During his residence in Paris, Emile was fortunate in making the acquaintance of De Beriot, who became "like a father" to the boy fiddler. This veteran master of the violin gave him valuable lessons without remuneration. At this time Sauret benefited by a dual tutelage, as he also took some lessons from Vieuxtemps, one of De Beriot's most eminent pupils. Vieuxtemps presented Sauret with his bow after playing at a concert, and this bow was Sauret's favorite up to the last. In Paris, Sauret studied harmony with Victorin de Joncieres, though he never was a pupil of the Conservatoire in Paris, as has sometimes been given out. He paid a second visit to England in 1866 and played at the then well known Alfred Mellon Promenade Concerts at Covent Garden in London, taking the place of Vieuxtemps, who was engaged to play, but who, prevented from coming, sent his pupil. Later at these concerts Sauret followed the engagement of Wieniawski, and played at the age of twelve for the first time Mendelssohn's violin concerto. At this time Sauret met Bottesini, the celebrated double bass player, and played with him at these concerts a "duo concertante" for violin and contrabass. In September the same year (1866) he played as soloist with the Liverpool Philharmonic Society. Sauret paid his first visit to the United States in 1872, under the management of Max Strakosch, and met with that success which has attended him upon all his concert tours.

He made his debut at the Gewandhaus Concerts in Leipzig, Germany, in May, 1876, playing the Mendelssohn concerto with great success. He often played at these concerts and was a great favorite with that very critical audience. For a time he made Leipzig his headquarters and studied composition with Dr. S. Jadassohn. In 1879 he made Berlin his home, where he was head of the violin department at the Stern's Academy of Music, but he traveled constantly between times. It is, indeed, difficult to say where

An Appreciation of the Late Emile Sauret

By FREDERIK FREDERIKSEN



Real Photo, Chicago

EMILE SAURET.

Sauret has not played. He appeared in France, Holland, Italy, Austria-Hungary, Belgium, Spain, Portugal, Russia, Sweden, Norway, the United States, and in England, where he made his home. Upon the death of Professor Sainton, October 17, 1890, Sauret, at the request of Sir Alexander Mackenzie, accepted the professorship of the violin at the Royal Academy of Music in London, of which he was an honorary member; he was also a member of the Philharmonic Society in London, and of the Royal Academy of Music in Stockholm, Sweden. Among his distinguished pupils at the Royal Academy in London may be mentioned Ethel Barnes, Edith Byford, Margery Hayward, Nettie Atkinson, Aldo Antonetti, Philip Cathie and Gerald Walenn. From Scandinavia Sauret had several pupils that made a name for themselves, among them the late Tor Aulin, a fine violinist, composer and conductor; Martina Johnstone, now in New York; Richard Olson, and my humble self.

Sauret held the following foreign distinctions: Order of

the Vendischen Krone (Mecklenberg); Order of the Zähriger Löwen (Baden); Chevalier, first class, of each of the following orders: Danebrog (Danish), Wasa (Swedish), Charles III (Spanish), Christus (Portuguese), La Croix Rouge (Russia), and also an order from the Sultan.

AS A COMPOSER.

As a composer Sauret was well known. His "Gradus ad Parnassum du Violiniste" is a master work which takes the student from the very start up to the most difficult things in violin technic, but without any tediousness, always melodious and beautiful. This work contains the well known cadenza to the Paganini D major concerto, used by all the living virtuosos, and which is one of the most difficult things written for the violin.

His violin studies are also wonderful, including the "Grandes Etudes Artistiques," twenty-four "Etudes Caprices" (dedicated to his pupil, Margery Hayward), and the twenty "Grandes Etudes." Sauret wrote three violin concertos, of which the D minor, op. 20, published by Breitkopf & Härtel, is the best known one. His solo pieces are too numerous to mention, but some of the best known ones are "Elegie" and "Rondo," op. 48; "Canona," a most beautiful piece; "Souvenir de Moscou"; a set of four pieces, "Scenes Villageoises" (dedicated to Frederik Frederiksen), and many others. Sauret's last violin compositions were dedicated to Theodore Spiering.

SAURET AS A PERFORMER.

One of the best known German critics said this: "Sauret, one of the most interesting of violinists, extracts from his instrument a tone full of intense feeling; its living force, his own heart beats, so to speak, shows itself in a peculiarly affecting vibrato, which lends a bewitching charm to his cantabile playing. He enters the fray with a certain excitement and compels his audience to share in the same. There is something demoniacal about his playing; his audience must follow him, must feel, laugh, weep, jest or be sad with him. In the powerful spell which he casts over his audience he is, perhaps, the only violinist who approaches Paganini. Sauret's bravura, in surmounting any and every conceivable difficulty in thirds, sixths and tenths and artificial harmonics, is especially astounding."

My own impression of his playing began with hearing him for the first time at a Gewandhaus concert in Leipzig in 1886 (I was then studying at the conservatory), when he played the F sharp minor concerto by Ernst and his own "Suite Italien." It was then and there that I decided that as soon as I should have taken my diploma, he should be my teacher. His playing of the Ernst concerto was simply phenomenal, and I have not heard any violinist since play it better. I have also heard him play wonderfully all the Bach sonatas and Paganini studies. Features of his playing were his perfect intonation and purity and beauty of tone, as well as the perfect ease with which he surmounted all difficulties; in fact they did not exist for him.

HIS FRIENDS.

It is hardly necessary to say that Sauret knew all the most distinguished musicians of his time. Moreover, he can claim to have been friendly with all of them, not in the mere conventional sense of the term, but in the bonds of mutual admiration, love and sympathy. Here are the names of those friends: Liszt, Rubinstein, Hans Von Bulow, Brahms, Tchaikowsky, Wagner, Rossini, Grieg, Saint-Saëns, Hiller, Max Bruch, Gernsheim, Eugene D'Albert, Moszkowski, Gade, Svendsen, Scharwenka, Jadassohn, Klindworth, Leschetizky, Sjögren, Schutt, and Vienna. He and the latter were the first to try Dvorák's violin concerto together when it was still in manuscript. He appeared with Saint-Saëns in concerts, playing the latter's B minor concerto most exquisitely. He also edited this work (Schirmer). In this connection an interesting letter from Liszt to Saint-Saëns will be of interest. It is dated Weimar, April 29, 1884, and ends as follows: "Very much vexed to be unable to make a place for one of your grand works, such as your superb mass or some poem symphonique, in the program of our next Tonkünstler-Versammlung at Weimar from April 23 to May 28. Sauret is going to play your third concerto, and I will send you this overloaded program. If you came to hear it, it would be a very great pleasure to your admiringly and cordially attached, F. Liszt."

IN AMERICA.

Sauret toured the United States in 1896 with enormous success, and in 1902 he came to Chicago as head of the violin department of the Chicago Musical College. He went back to Europe, however, in 1906, and finally settled in London again, where he lived up to his sudden death at a rehearsal on February 12 last.

Some of the most interesting recollections in connection with my friendship with Sauret are my many years of study with him, and playing with him in Sweden and London his duet for two violins also the receptions on his birthdays at his wonderful home in St. John's Wood in London and the meeting of great artists there. At the reception for his fiftieth birthday in Central Hotel, London, I conducted a string orchestra of thirty pieces, playing two movements from his suite (dedicated to Moszkowski). Among the many people present were Kreisler and Kubelik and several other noted violinists, as well as all the distinguished musicians in London at the time.

Passalacqua-Campanari Marriage

Enrico Passalacqua, the Italian tenor, gave his final concert in Santa Rosa, Cal., under the auspices of the Knights of Columbus, previous to sailing for Milan, Italy. He drew a fine audience, scoring a big success. On July 5 Passalacqua married Bessilla Francesca Campanari, daughter of his maestro, Leandro Campanari, and the happy couple are now in the South enjoying their honeymoon. They will sail from New York during the first week of August.

Twenty London Appearances for Fanning

Before Cecil Fanning sails for America on October 31, he will have made twenty appearances in London since April 27. He has sung ten times already, and Daniel Mayer & Co., Ltd., London, have secured ten orchestral dates for him in Queen's Hall during September and October.

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PROF. SEVCIK'S ITHACA MASTER CLASSES CREATE MUCH INTEREST

Institution in Securing Pedagogue's Services Posters Interest of the Violin Student—Classes to Begin in January—Leon Sampaix, Belgian Pianist, Will Also Conduct Master Classes

The announcement that the Ithaca (N. Y.) Conservatory of Music is to bring Prof. Otakar Sevcik to America to teach at that institution next year is creating considerable

interest, for the reason that the master is considered by many to be "the world's greatest violin teacher." In securing the services of this pedagogue, it is also realized that the Ithaca Conservatory has performed one of the greatest services possible toward the interests of the violin student, who will no longer be obliged to journey to Europe in order to receive invaluable instruction of this master. Professor Sevcik will conduct his master classes for students, teachers and artists at the conservatory, beginning in January.

In a historical publication of his life the following is of interest: "Luck did not always smile upon him in his early days as violinist and later as virtuoso, misfortune followed him around, and, although he always scored a musical victory, receiving the plaudits of critic and audience, yet from the financial standpoint he seldom scored. Often after a concert, with the plaudits of the audience ringing in his ears, he was forced to go to bed hungry. Luck was against him more often than with him.

"Once, when on his way to Vienna, he found out at Linz—the boundary city—that he had not enough money to complete his journey. He was not allowed to sleep in the station and was afraid to go to a hotel for fear of spending more of his money. Sadly, therefore, hugging his beloved violin, he decided to continue his journey afoot through the night, rain and cold. He trudged till morning toward Vienna, stopping once or twice in a ditch to weep over his misfortune. What must have been his joy when he found himself in the morning at a railway station from which

he possessed the fare to Vienna, with enough left over to pay for a piece of bread! Recognition from this hostile seat of all that was Bohemian came to him with an immense success which opened the doors of the world to him." This was in 1873. And now, after years of success as artist, author and teacher, which has made the name of Sevcik known to every musical household the world over, he is found struggling to save a little of the large property the years of success had brought him, resultant from the cruel war that ravaged his gallant little country, which broke away from the heavy hand of Germany and Austria, proclaiming its freedom.

And so, while it is in one sense the old Sevcik when "luck was against him" who will come to the new world next January, it will be also the great master who is beloved and revered by a host of violinists and musicians from all parts of the musical world, who will welcome him with open arms and wish him Godspeed.

Leon Sampaix, the Belgian pianist, has been engaged to conduct master classes at the Ithaca Conservatory of Music, beginning with the school year in September, 1920. Mr. Sampaix was first brought to America by the Peabody Conservatory of Baltimore as the result of an extended examination of European pianists to fill the piano professorship at that institution. After being connected with the Peabody Conservatory for three years, Mr. Sampaix resigned his position, returning to Belgium to resume his professorship at the Royal Conservatory of Liege. He was later honored with an appointment at the Brussels Conservatory. Beside noteworthy American successes, Mr. Sampaix's concert tours have included the great musical centers of Europe, where he has been acclaimed as an "artist in the true sense of the word," "a great virtuoso," and "equal to the greatest masters of the piano."



RUDOLPH

POLK

American Violinist



Not one city, but Boston, Chicago, Philadelphia and New York acclaim him.

BOSTON, March 20, 1920. Mr. Polk showed an intelligent sense of phrasing, and a tone of a pleasant, lyrical quality—pure and colorful.—*Boston Herald*.

CHICAGO, March 17, 1920. What he possesses above all other qualities is a fine, tender, silky tone in the cantilena passages. . . . He knows how to "sing," and besides he has neat, fleet fingers, plays a rapid, sure trill; pure, fine harmonic and "runs" that really do "run."—*Chicago Evening American*.

His technic is ample and sure. He draws a clean, pure tone, which is not lacking in warmth, and has both sympathy and beauty.—*Chicago Daily Tribune*.

PHILADELPHIA, March 11, 1920. In all the numbers Mr. Polk was thoroughly at ease, equipped with ample technic, a tone remarkably big, and a clear perception of musical talent. This young American violinist should not meet with many obstacles on the road to fame.—*Philadelphia Press*.

Two striking points of his playing are his glorious tone and the beautiful finish of his work.—*Philadelphia Record*. He plays with fluent ease and good command, handling his bow flexibly and producing a clear, melodious tone of adequate power.—*Philadelphia Evening Bulletin*.

NEW YORK, March 24, 1920. His tone is particularly pleasing, and he uses it with a technique that is safe and sane.—*N. Y. Evening Mail*.

He plays with assurance, technical fluency and taste.—*N. Y. Tribune*.

He played with an unerring sense of tone and rhythm and a boyish joy in light and shade that proved contagious and wholly won the admiration of his hearers.—*N. Y. Morning Telegraph*.

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New York

WHERE THEY ARE TO BE

Claussen, Julia:

San Francisco, Cal., August 26.

Caruso, Enrico:

Ocean Grove, N. J., August 14.

Dolores, Nina:

Willow Grove, Pa., August 5, 11.

Hand, John:

Berkeley, Cal., August 26, 28.

Morgana, Nina:

Ocean Grove, N. J., August 14.

Patton, Fred:

Syracuse, N. Y., August 12.

Asheville, S. C., August 16, 18.

Atlantic City, N. J., August 22, 29.

Schofield, Edgar:

Plymouth, Mass., August 23.

Schumann-Heink, Mme.:

Concord, N. H., September 5.

Stoessel, Albert:

Ocean Grove, N. J., August 14.

Yorke, Helen:

Bethel, Me., August 24.

Macbeth Scores at Ocean Grove

Ocean Grove, N. J., July 28, 1920.—In a most interesting program Florence Macbeth made her first appearance here on July 24. The first part of her recital proved to be very popular and included "Quel Ruscelletto," "Paradise," "Care Selve," Handel; "Plague of Love," Arne, and an old Swedish song entitled "When I Was Seventeen," which aroused the delighted audience to demand two encores.

The most popular contribution of the evening, however, came in David's "Charmant Oiseau" for which the singer received an ovation. "Lo! Here the Gentle Lark" was sung as an encore. Other songs which met with the approval of her auditors were "Maman, Dites-moi," Weckerlin; "Villanelle," Dell'Acqua; "In Italy," Boyd, and the "Shadow Song," from "Dinorah," the latter prompting a succession of encores including "Coming Thru the Rye" and "Saper Voreste."

Miss Macbeth's accompanist, Frank Waller, added considerably to the joy of the evening's entertainment by his sympathetic work, and Mr. Lufsky was an able flutist.

X.

Koemmenich at Randolph, N. H.

Having spent several delightful weeks at his son-in-law's farm in the Adirondacks, Louis Koemmenich and his wife have gone to Randolph, N. H., for the balance of the summer.

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PRESS COMMENTS:

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MANCHESTER GUARDIAN

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EASTBOURNE CHRONICLE

Indubitably the outstanding vocal feature was Gervase Elwes' portrayal of Gerontius. The **DISTINGUISHED TENOR WAS IN MAGNIFICENT VOICE**, and **SANG THROUGHOUT LIKE THE GREAT ARTIST HE IS**.

"ELIJAH"

MORNING POST

Gervase Elwes by his interpretation of the tenor music **WON FOR HIMSELF the FOREMOST POSITION AS AN ORATORIO SINGER**. His **PHRASING** and **TONE** in "If with all your hearts," was of the **MOST PERFECT KIND** heard since the days of Edward Lloyd.

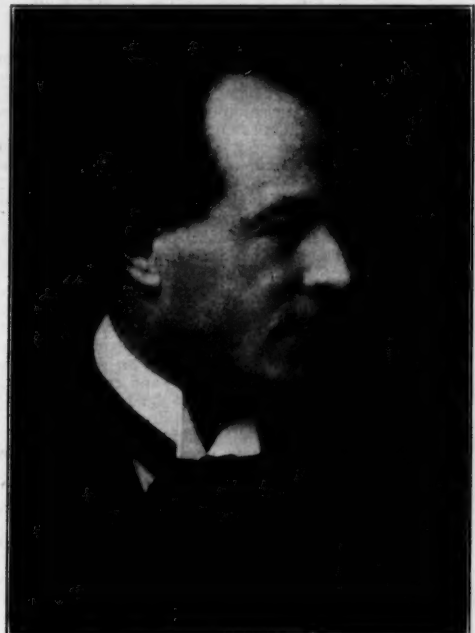
RECITALS

GLASGOW HERALD

Mr. Elwes is one of the **MOST INTERESTING OF TENORS**, not only because of his **BEAUTIFUL EXPRESSIVE VOICE**, but because he is a **GREAT ARTIST**. Good voices are rare among tenors but brains are rarer still. From Mr. Elwes one always gets **SOMETHING WORTH HEARING**.

NIEUWE ROTTERDAMSCH E COURANT

Mr. Elwes, so celebrated a tenor, but up to now a stranger in our country, appeared before the public of Amsterdam for the first time this evening. He must have been pleased with the extraordinary success he secured in the crowded hall. And what he gave us was indeed uncommonly beautiful. A **SPLENDIDLY FORMED ORGAN** of **BEAUTIFUL TIMBRE**, a **FAULTLESS DELIVERY ALIVE WITH TEMPERAMENT**, made the concert one **UNBROKEN STREAM OF DELIGHT**.



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New York City

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Viola—H. WALDO WARNER

Second Violin—THOMAS W. PETRE
Cello—C. WARWICK EVANS

The historic **BEETHOVEN FESTIVAL WEEK**, given at Aeolian Hall, London, by the **LONDON STRING QUARTET** is to be repeated in the **AEOLIAN HALL, NEW YORK, OCTOBER 2 to 9**.

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Lectures, Etc.

Norwich, N. Y., July 23, 1920.—A certain Buffalo lady refers to the popular institution known as "The Chautauqua" as "the She-talker" (say it fast), referring no doubt to the days when many women lecturers were employed. The series of concerts, lectures, etc., given here in the large tent for the past eight weeks held much of value, and everything was conducted on the high plane set as the standard by the Chautauqua management. Prompt beginning of all programs, educational lectures, specialists, dignity in the presentation of all features, and the exact filling of promises—these are some of the features of the Red-path Chautauqua, under the management of Crawford A. Peffer. This was the fifth season in Norwich, and was best patronized of any, so that guarantors had no deficit; it is said this is the rule with this organization.

Rev. Dr. E. T. Hagerman opened the series of events with his highly original lecture, "The Man With One Window." His remarks on music were apropos, and he started many folks thinking along lines which had not been considered previously.

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New York Wareroom, 40th Street at Madison Avenue

Dr. Charles E. Barker gave a comprehensive health-talk called "How to Live One Hundred Years."

The Mordelia Novelty Company includes Pietro Mordelia, who plays a novel instrument, the "piano accordion," which he said was invented by his father in Boston; Jane Golding, violinist, and Rose Lohman, pianist. Mr. Mordelia should have been a singer, so much temperament, and so much of the "singer's mannerism" has he, but the while playing with fine expression. His most dignified performance was that of Suppé's "Light Cavalry" overture, which he played true to the score. His operatic potpourri was good in every sense, and his imitation at the piano of "A Movie Pianist" was true to life. Miss Golding played Kreisler's "Liebesfreud" with much beauty of tone, winning everyone with her fine playing. Pianist Lohman rendered Kowalski's "Salut à Pesh" with flexible wrist and much dash, showing decided talent.

Harriet Barkley (Mrs. Riesberg) was asked to sing at the Sunday evening meeting in the Chautauqua series, choosing John Prindle Scott's "Repent Ye" as her principal number. Although it was in the nature of a religious meeting, applause broke out afterward, and the same thing occurred after her singing, in sweetly simple yet highly artistic style, of the hymn, "Jesus, Lover of My Soul." This is composer Scott's home town, and everything he composes is done here sooner or later, usually sooner! "Repent Ye" is a highly dramatic song, worthy of Dudley Buck at his best, and it was sung with real meaning. Rev. McConnell, pastor of the Congregational Church, led the community singing. He has a voice of excellent quality and pleasant manner, the two combining to produce desired results. He originated the plan of having the assemblage sing from memory one stanza each, from many hymns. Several of his musical compositions have been printed, and it is said he is an able organist, and, when required, steps into his choir at services and sings a sweet and dependable tenor.

Arthur Hunt Chute, ex-soldier and politician, of Canada, was interesting in his lecture on "The New World Spirit."

The Knight MacGregor Company included that young man, a singer of superior voice and manliness; Margaret Whittaker, violinist, and Edna Wallace, pianist. Mr. MacGregor sang himself into all hearts by reason of the sincerity of his singing, and his explanatory remarks were made with good taste. He began with John Prindle Scott's "A Voice in the Wilderness," continued with songs, of which Vanderpool's "Values" and "The Light," Arnold's "Flow Thou Purple Stream" and Lohr's "Dear Little Girl" were beautifully done, and ended with songs by Massenet and Goodeve, the last named being with violin obligato. Miss Whittaker chose violin solos by classic and modern composers. Wallace played Chopin's "Minute" waltz gracefully, and was a good accompanist.

"THE GONDOLIERS."

To most people the performance of the comic opera, "The Gondoliers" (Gilbert and Sullivan), marked the climax of the entire week, embracing as it did a company of thirty people. That master-hand in the business, J. K. Murray, staged the opera, and sang the part of the Grand Inquisitor, his wife, Clara Lane, appearing as the Duchess. Both are remembered as appearing here in "The Mikado" last year, and for many years previous to that both had won honors as leading lights in modern comic opera. Overton Moyle and Joseph del Puente were prominent, singing and playing their parts well. Charlotte Woodruff is a shining light in the opera, her "Casilda" giving her opportunity to display beautiful high tones and attractive appearance. The ladies of the chorus were both petite and pretty, and better yet, could sing. Sally Keith and Dorothy Secgar were the two wives; both are able singers. The orchestra of seven pieces did nobly, supporting the singers at all times, for which the director (name not given) deserves special thanks. The largest crowd of all attended this performance.

Zenola MacLaren presented the play "Bought and Paid For" vividly, impersonating the six characters with distinctness. Thunderstorms interrupted her several times, but she persisted and gave the play complete, providing an enjoyable evening.

VICTOR'S BAND CONCERTS.

Victor's Band, some twenty-four players, gave the two concluding events. Vito Lacerenza is the conductor, and his given name certainly rightly indicates his characteristics, for he is indeed "all life." The organization played with lots of gusto and good ensemble, but the high pitch employed (the overture to "William Tell" sounded in F, whereas every one knows it is in E) and the method of the drummer in using a wooden drumstick to hit his triangle, detracted from the effect. Perhaps the best playing was that of an operatic potpourri, and encores followed nearly everything. Harriet R. Heter sang "In the Garden of My Heart" well and "Comin' Through the Rye."

Other events included K. R. B. Flint on "Community Planning"; Lucia Ames Mead on "The New Education"; the play, "Nothing but the Truth"; O. P. Fairfield in "Literature and Art in Daily Life" Sidney L. Chandler in "The Great Social Problems of the Day"; Al Baker, Youna and Billy Pryor; Glenn Frank in "Order versus Disorder," and the regular annual feature, the Junior Chautauqua, consisting this year of over a hundred children of all ages, under the supervision of Estelle De Planter, a comely young woman from Weehawken, N. J. A great event for these children was the picnic, given on the extensive grounds of the Riesberg estate, "Canasawacta Cabin," on the West Hill, overlooking the village. The Norwich Sun next day had a full report of the event, a paragraph of which was as follows: "Professor and Mrs. Riesberg and their one hundred little guests certainly had a great time; the former was 'water boy' most of the time, for these prohibition town kids drank no less than eight pailfuls, and the lovely hostess was in demand every minute."

NORWICH AND CHAUTAUQUA NOTES.

Ideal coolness, with considerable wetness, prevailed during the entire Chautauqua. This is in contrast to the previous four years, which were held in "sweltering" weather. When it rained it was, as a rule, either before or after the sessions.

Henry J. Lathrop, the superintendent, won all by his geniality, and strictly businesslike attention to everything. His brevity in announcements, though including now and

then an anecdote or story, is to be commended to all similar officials.

Margaret Normile, of this city, is assistant advertising manager of the Chautauqua, with headquarters at White Plains, N. Y. She attended the sessions, being home on her vacation. She is an experienced newspaper woman, having previously been connected with the Norwich Sun, and is the daughter of "Aleck" Normile, who in his school days was quite the best baseball player hereabouts, and had the friendliest grin of all the boys. The writer knows, for we went to school together.

Music at the two moving picture houses here is in good hands. Manager Ford, of the Strand, says, "I have the best four piece orchestra in New York," and he ought to know, for he pays the bills. Lena Sweet is the competent and experienced pianist and director. At the Colonial, Enos Johnson is violinist, and his experience of some years in New York, where he had his own orchestra, is best tribute to the excellence of his music. The Weigel Brothers are the local managers at the Colonial, representing Adam Tennis, lessee.

The Galpin Orchestra of amateurs, made up of pupils of Benjamin Galpin, teacher of piano, strangled instruments and harmony, plays frequently at social and church affairs. Mr. Galpin has a large studio, with reception room, and is quite the busiest teacher hereabouts.

Sarah Mason, head of the department of music in Norwich public schools, is taking a special course in music at Cornell Summer School. An unusual feature of the Norwich High School is the fact that there is a regular course in piano playing and diplomas are issued. This was instituted by the late Dr. Linn Babcock about 1870. He was a Leipsic graduate, and founded the firm, the L. & A. Babcock Company, dealers in pianos, etc., for sixty years past, the largest of its kind in central New York. Dr. Babcock's memory lives in his works, which included the educating of many a pianist and teacher in this and other States. He was a unique man, being a fine pianist and splendid business man combined. Then also he was chairman of the Democratic County Committee, and enjoyed the friendship of "Dave" Hill, Grover Cleveland and other political lights. No man had more friends in these parts.

Sadie Quinn is one of the busiest of teachers hereabouts. She plays both piano and organ, and the large Roman Catholic element of this vicinity has a shining representative in her. She has assisted when needed at St. Paul's R. C. Church here, of which Rev. Father Tiernan is the popular priest.

Florence Bartlett, at the Episcopal Church; Veda Zellar, at the Methodist Church, and Kenneth Donaldson (until recently at Calvary Baptist) are all organists of these churches, and pupils in organ playing of F. W. Riesberg, who has spent his summers here for fifteen years past. In Earlville, near by, he also has organ pupils. R.

Macbeth Sings Vanderpool's "Values"

When Florence Macbeth sang on July 24 at Ocean Grove, N. J., she included Frederick W. Vanderpool's "Values" on her program and in doing so scored a substantial success with it.

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BIG AUDIENCE HEARS "OTHELLO" WELL SUNG

ZEROLA THE STAR

Mr. Zerola has not been heard here since the days of Oscar Hammerstein, about ten years ago, and his clear and ringing tenor, and forceful acting, doubtless came as a revelation to many of those in last night's audience. For one thing, he has gained in histrionic effectiveness since the old days, and he unquestionably employs his fine vocal organ with better art than ever before. His big scenes were handled splendidly. Zerola's voice was in good condition, and he sang the "Addio sante memorie" with rich and beautiful tone.—*Philadelphia North American*, July 1, 1920.

Mr. Zerola, the Othello of last evening, is perhaps a little short of heroic, nor does he reach the height of passion which his great countryman, Salvini, displayed in the drama. But his conception of the character is excellent and his acting forcible. To his singing nothing but praise can be given. He will be a valuable addition to the Metropolitan list of tenors next winter.—*Philadelphia Inquirer*, July 1, 1920.

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"SHAME!" CRY PARISIANS AS MANY LEAVE GOVERNMENT OPERA HOUSE PROTESTING THE PREFERENCE GIVEN AN ITALIAN WORK

"Where Are the French Composers?" Demands Throng When Natives Are Ignored at a Government Theater—
\$100,000 Fund for Popular Theater Not Forthcoming—"Cyrano" Wins Music Popularity Contest—Debussy—
Grovez Ballet Pleases—Prix de Rome Prize Goes to a Woman—Queen of Roumania Writes Opera

Paris, July 19, 1920.—It was announced some time ago that 100,000 francs had been appropriated for the foundation of a popular theater here. According to the announced plans all sorts of representations were to be given at a nominal cost in the great auditorium of the Trocadero, an auditorium which seats about 5,000. There were to be theatrical representations by the company of the Comedie Francaise, operatic performances by artists of the Opera and the Opera Comique, and concerts by the orchestra of the Conservatoire; finally other theaters were to be occasionally called to lend their companies, their scenery, etc., so that the "peepul" were to enjoy just the same artistic and dramatic pleasures as the snobs and the profiteers.

But, alas and alackaday! when it came to actually getting the hundred thousand francs there was a hitch, and no wonder, with France as poor as she professes to be. "What!" might say her creditors! "France trying to borrow more from us! France trying to get us to cancel her indebtedness and still able to give one hundred thousand francs for a theater?"

Anyhow, the hundred thousand was not forthcoming and, as usual, the artist, as represented by his various societies, wants to know why he was not consulted, why the government did not ask him for his advice on the matter? (Just as if the artist or the musician had ever yet been consulted in such a matter.)

It will be remembered that the late Eugene d'Harcourt tried for years to get the government to dedicate as popular concerts the "Jeu de Paume" in the Tuileries Gardens, but without success. It will be remembered that Gustave Charpentier and Casadesu tried to organize a "Fete du Peuple," a people's festival, but with little success.

Is it any great loss? I'm sure I don't know. At least I know that the "peepul" do not care, and probably would resent having their taxes raised to support the theater. There has been some doubt for years whether the subventioned theaters here could continue to draw on the public funds. It is hard to ask people to support pleasures they never enjoy. In Italy the subventioned theaters, notably the Scala at Milan, have had to close their doors owing to lack of state or municipal support.

It would certainly be a doubtful experiment to inaugurate a new theater requiring state support here in France. Let the sleeping dog lie! Let the people forget that they are being taxed to support several theaters already, and not start a ferment by adding to their burden.

"CYRANO" WINS BY A NOSE.

Speaking of the people, our esteemed contemporary "Comedien" started an investigation some time ago as to the most popular pieces, including plays and operas, with surprising results. "Cyrano de Bergerac" won first place with 2,900 votes. Then came "Le Misanthrope" then "L'Aiglon." Then came two operas, "Werther" and "Mignon" both by Massenet. "Carmen" was number seven on the list and "L'Arlesienne" number nine. "Faust" was number seventeen; "La Tosca," 19; "Lakme," 20; "The Barber of Seville," 22; "Pelleas et Melisande" stood ahead of "Louise," while "Thais" was still further down on the list. Other operas come in the following order: "Samson and Delilah," "Parsifal," "The Damnation of Faust," "The Meistersingers," "Traviata," "La Boheme," "Tristan," "Madame Butterfly," "La Valkyrie," "Cavalleria Rusticana" is way down on the list with only sixty votes but still stands ahead of "Aida" and "Lohengrin" which have forty each, and "Tannhauser" is near the end with only ten votes. I wonder what the result would be if the same contest were undertaken in an American paper?

ROW AT THE OPERA.

A new opera, if opera it is to be called, was given at the Paris Opera recently. It is entitled "Les Sept Chansons," "The Seven Songs," and the music as well as the libretto is by Malipiero, an Italian composer who lives in Paris. These seven songs appear to be quite disconnected, yet the impression of the whole is strikingly dramatic, although why it should be is not so easy to determine. The scene represents in turn a beggar, a church scene, madness, a drunkard, a mortuary chamber, a fire and a funeral procession. Part of the roles are sung, part represented by dumb show. The singers were Mlle. Lapeyrette, MM. Renard, Duclos, Teissie, Dutreix, Noel and Narcon, the other roles taken by Mlle. Brana, Franck and Kerval, MM. Ferouille, Bourdel, Javon and Marianne. The work was conducted by Gabriel Grovez.

The opening performance of the work was attended with considerable excitement. There were cries of "Where are the French composers?" (Malipiero is an Italian) and also of "Shame!" and part of the audience walked out of the theater in protest at an Italian work being given preference at a French government theater over those by native composers. The day after, Malipiero wrote a letter to Director Rouché of the Opera, thanking him and the artists for their splendid co-operation in the production of his work, but withdrawing it from the repertory, since part of the public had seen fit to demonstrate not against his work but against his nationality.

As for the music, the New York Herald says: "In these seven songs the composer incorporates nothing of the classical school but rather transports his hearers into the realm of dissonance the empire of the false note whose sway is pitilessly maintained. Signor Malipiero and his modern school seem to set out to retrain the ear and to subject it to tortures on the plan which has been adopted by the Chinese to give their women small feet."

This, though not signed, is probably by Louis Schneider. I quote it because I could not possibly find better words to say what the work is not! Rather than being a modern torturer, Malipiero is evidently a composer of immense talent as well as the possessor of immense technic. He does what very few moderns do, even among the Italians: he writes accompanied melody. His motives are clear and

well defined, and are developed as far as the limits of his scheme permit. His harmony is very modern but not harsh or disagreeable, no more so than Ravel, mild compared to that of Stravinsky.

This is a good work in spite of its strange dramatic conception and is pretty sure to make its way.

A DEBUSSY-GROVEZ BALLET.

Just around the corner at a music hall, the Olympia, sandwiched in between the usual vaudeville turns, a little ballet with music by Debussy, orchestrated by Grovez,

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and the scene imagined by Georges Casella and Robert Quinault, has in turn puzzled and delighted the habitués of the place. The music is taken from the well known preludes including "Ondine," "General Lavine," "Danse de Puck" and "Minstrels." The ballet is called a "legende fantastique" and has for its title "L'Antre des Gnomes."

The most notable thing about it is not the music of Debussy, nor yet the fantastic legend, but the orchestration by Grovez. It is not only that the orchestration is well done. It is, rather, that it is done exactly as Debussy would have done it himself. It is really astonishing how perfectly Grovez has caught the master's manner. All of his little tricks are there, and these preludes, being less pianistic than orchestral in their nature, lend themselves perfectly to this treatment. This is another work which should be heard in America. Vaudeville managers take notice!

WOMAN WINS PRIX DE ROME.

Those who know have little respect for prizes. Nonetheless, it will be regretted by all who are interested in

French music to learn that a woman has won the Prix de Rome! Marguerite Canal is her name and she was born in Toulouse, January 29, 1890. And now, having won the coveted prize, she threatens to write opera. Wagner is her ideal. She wants something stirring, like the dramas of d'Annunzio. And her dream is to write for orchestra and to conduct her own works! And—But why waste time?

MAJESTY WRITES.

"The Lily of Life," a ballet by H. M. Marie, Queen of Roumania, was given at the opera by the pupils of Loie Fuller. The music was selected from the classics. A fashionable affair for some charitable purpose.

F. P.

National Symphony to Give Yonkers Series

The National Symphony Orchestra not only has brought Newark within the metropolitan musical district by arranging to give four concerts there, but it has acted similarly with Yonkers, where it will play four times, appearing on each occasion with a soloist and being directed twice by Artur Bodanzky and twice by Willem Mengelberg, its guest conductor.

All the concerts will be given in the Yonkers Armory and the complete list of dates and artists is as follows: October 20, Giovanni Martinelli, tenor, recital; November 9, National Symphony Orchestra (Artur Bodanzky, conducting), Francis Macmillen, violinist, soloist; November 22, National Symphony Orchestra (Artur Bodanzky, conducting), Mana-Zucca, pianist-composer, soloist; December 5, Fritz Kreisler, violinist; January 27, National Symphony Orchestra; February 27, National Symphony Orchestra (Willem Mengelberg, conducting), Alexander Schuller, violinist, soloist; March 10, National Symphony Orchestra (Willem Mengelberg, conducting), Leo Ornstein, pianist-composer, soloist; April 5, Rosa Ponselle, soprano, recital.

The series will be presented under the personal direction of Bertha Sharp Wolf, previously of Yonkers and now well known in New York. Mrs. Wolf is chairman of the educational committee of the Council of Jewish Women, Yonkers section. In Newark the National Symphony will be part of Joseph A. Fuerstman's World Famous Artists' Series.

Music Can Be Cured

Out in California where the Gray-Lhevinnes are spending the summer between tours, in their wonderful new home, the young artist couple hired a new cook who was very curious about why the lady of the house would be away so much from such a charming home.

New Cook: "Why you bane travel most of yarr? You take vacation so much?"

Mme. Gray-Lhevinne: "I travel to give concerts with Mr. Lhevinne. I play the violin in concerts, give music, you know!"

New Cook: "Oh, I see, you know what are good for deese? I know, Chrestene Sceence are fine, she cure you of dat."

Mme. Gray-Lhevinne: "You do not understand, Josephina, I play the violin (making elaborate signs and motions to illustrate) I make music, you know now?"

New Cook: "Yass, I know, but all da same, I know date Chrestene Sceence are very good and will cure dat sure." Josephina still believes there is some hope of Mme. Gray-Lhevinne being cured.

Lucille Oliver Heard in Concerto

On Monday evening, July 26, Lucille Oliver, a talented pupil of Ethel Leginska, and Martin Richardson, tenor, were the soloists at the Stadium. Miss Oliver selected the Liszt E flat major concerto, No. 1, as her contribution to the program, and, despite the fact that her orchestral support was not of the best, due to the substitute conductor, she did justice to herself and to her teacher. She possesses excellent technic and musical insight, and her playing was greatly appreciated, so much so that she could have played several encores, although she preferred to leave her audience with a desire for more and didn't even play a single extra.

Mr. Richardson sang the "Racchonda Armonia" aria from "Tosca," Puccini, and encores.

Mabel Wood Hill's "Aesop's Fables"

The "Fables of Aesop," composed by Mabel Wood Hill, introduced by Mme. Gauthier last season, and soon to be published by J. Fischer & Brother, have been orchestrated by the composer, and will be sung in this form for the first time in about a week, at Willow Grove, where Wasili Leps is giving his concerts. Marie Stone-Langston will sing these novel and humorous interpretations of the famous "Fables."

"The Gull," "Captain Bing," "The Song at Capri," are all popular songs by Mabel Wood Hill. Of these "The Gull" is also to be sung at the Willow Grove concerts by Vera Curtis, of the Metropolitan Opera Company, and probably by a tenor as well.

Hotel Gramatan Summer Concerts

Under the management of Leila Hearne Cannes, a series of summer concerts is in progress at the Hotel Gramatan, Bronxville, N. Y., that of July 1 having on the program such excellent artists as Genevieve Finley-Stewart, contralto; Elenore Altman, pianist, and Earle Tuckerman, baritone. The concerts are given in the grand ballroom, and the people who frequent this picturesque Inn are much interested.

Storr to Sing at the Stadium

Lionel Storr, bass, will appear at the Lewisohn Stadium on Wednesday evening, August 11, on the same program with Anna Fitiu. Mr. Storr will sing the aria "Infelice! e tuo credevi," from Verdi's "Ernani."

More Summer Dates for Quait

On August 20 and 21 Robert Quait is to sing at the Asheville Festival with Mme. Schumann-Heink, Orville Harrold, Clarence Whitehill, etc., and on August 27 and 28 at Washington and Litchfield, Conn., under the direction of Dr. Arthur D. Woodruff.



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LONDON (in Tosca) Her voice is powerful, sympathetic and rich in color.
(*Daily News*.)

PARIS (in Maria de Rohan) de Lys was often interrupted to acknowledge the applause, for her audience quite appreciated that she was making a triumph. (*Le Figaro*.)

MILANO (in La Traviata) de Lys sings with wonderful assurance and ease, the quality of her voice is flexible, rich and full of warmth. (*Corriere Della Sera*.)

BRUXELLES (in Faust) de Lys' voice is emotional. Her success was a sincere triumph. (*La Derniere Heure*.)

NEW ORLEANS (in Thais) Mme. de Lys by last night's demonstration takes a position of a voice among voices and one to guarantee box office receipts. (*Times Picayune*.)

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SCORES OF ST. LOUIS CHILDREN IN OPERA

"Gondoliers" Followed by Capital Performance of "Babes in Toyland"—6,000 People Enjoy Fine Work of Principals, Chorus and Orchestra, Also Beautiful Scenic Effects

St. Louis, Mo., July 22, 1920.—While the request for one of the grand operas to be given this season in the Municipal Theater had been refused by the managers, the selection of "The Gondoliers" seemed almost a compromise, inasmuch as the roles of all the principals are as difficult in the demands made vocally on them, as in most of the grand operas.

Contrary to the broad license allowed by the stage director to the comedians, in the treatment of "The Mikado" and "The Mascot" for the insertion of "gags" and "business," which brought those operas more nearly up to present day ideas, and which were uproariously received by the audiences, he permitted only a close adherence to the text of "The Gondoliers." While Warren Proctor and Raymond Crane brought out the humor of their parts skillfully, it seemed to go over the heads of the audiences, possibly injured to the broad comedy of the preceding operas.

All of the principals in the large cast deserve much credit for the praiseworthy manner in which they sang the florid solos, quartets and quintets of the score. The orchestra, composed for the most part of St. Louis Symphony men, showed the thoroughly efficient training it has had in the rendition of the score, which they played with ease and precision.

"BABES IN TOYLAND."

If the Municipal Opera Company found "The Gondoliers" a bit of uphill work, they rejoiced in the selection for this week Victor Herbert's musical extravaganza, "Babes in Toyland." In this the principals have scores suitable to their abilities, to say nothing of the scope given for the wonderful scenic effects in which Charles Sinclair, Ralph Nicholls and their associates outdid themselves. They made the stage of the Municipal Theater a succession of beautiful pictures never attained in any previous presentation. The audience of 6,000 delighted people attested its approval in the fullest measure.

Scores of gifted St. Louis children assisted in the performance. The scene of the Butterfly Ballet called forth the applause of the huge audience in unstinted measure. The solo dancers, Kathleen Wheeler in the "Valse Bluette," Eleanor Vogt in the "Danse Eccentrique," Attile Davis in "Rouge et Noire" and Helene Higgins in a gavotte proved themselves most adept and attractive.

In the scene of the Courtyard of the Palace of Justice, all of the fifty characters of the spectacle, and the chorus of seventy-five perform a grand march which was a most beautiful accomplishment. The principals of the cast found themselves most happily placed. Raymond Crane was the leading juvenile, the Alan of Glen MacDonough's book; Eva Ollivotti appeared as Jane; Harry Hermen as the pirate, Gonzorgo; Mildred Rogers, the buxom Widow Piper; Pavloska, Tom-Tom, the widow's eldest son; Lillian Crossman, the widow's daughter, Contrary May, and Warren Proctor was most happy as Inspector Marmaduke.

Z. W. B.

Gertrude Tyrrell Believes

in Individual Instruction

Gertrude Tyrrell, a pianist from Milwaukee, Wis., was attracted to Washington by war conditions and took a position there in one of the large departments. It was not



GERTRUDE TYRRELL,
Pianist.

long before her talent was recognized and she was offered the position as teacher and pianist in the King-Smith studio, where she is at present.

Miss Tyrrell was a student at the Wisconsin Conservatory of Music, also a pupil of Harold Bauer's in New York. She has been heard in recital in many of the prominent

cities, having played for clubs and at private engagements in Milwaukee, Chicago, Philadelphia, Kingston (N. Y.), Washington (D. C.), and Burlington, Wis. At present she is also acting as accompanist in several of the well known Washington studios and is preparing her programs for the coming season. She is strongly in favor of individual teaching rather than class work, for she believes the latter hampers real talent and curbs individuality. While Miss Tyrrell will not give up her teaching or studio work this coming season, she will, however, do much concertizing, a fact that can readily be understood from her facile technic and clarity of tone.

CINCINNATI CONCERTMASTER WOULD BE U. S. CITIZEN

Emil Heermann, Native of Germany, Must Obtain Presidential Exemption from Enemy Alien Class

Cincinnati, Ohio, July 20, 1920.—Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, who is a native of Germany, will have to obtain Presidential exemption from the enemy alien class before November in order to be able to obtain citizenship in this country. Since 1910 Mr. Heermann has been seeking to obtain his papers as an American citizen, but has been unable to comply with the naturalization laws. His first declaration of intention became void when he was trying to qualify as to his residence. When the United States entered the war in 1917, his first petition for naturalization having been dismissed due to the fact that he had been unable to show five consecutive years' residence because of his traveling on concert tours, he was classed as an enemy alien. While in this class he accompanied the Cincinnati Symphony Orchestra on a trip out of the city, unintentionally violating the terms of his alien enemy permit; he was arrested, and for nine days was confined to the Montgomery County jail at Dayton, Ohio. Explanations followed, and as it was shown that he had intended no offense, he was released. Now he has filed for the second time his petition for naturalization. Under the regulations he will be required to apply to the President for an exemption from the enemy alien classification before he can appear in court to qualify for citizenship.

W. W.

Important Translations Soon Ready

The English translation of Wagner's "Lohengrin" and "Tristan and Isolde," scheduled for production at the Metropolitan Opera House during the coming season, are undergoing thorough revision at the hands of Sigmund Spaeth and Cecil Cowdrey, whose work in this phase of musical and literary scholarship is well known. The same collaborators, are preparing the translation of the new opera, "The Polish Jew," by Karl Weiss, which will have its American premiere next February.

The foundation of the Metropolitan version of the Wagner operas will be the translations of H. and F. Corder, but important changes are being made in all the solo parts, in the interest of both the singers and the public, and the famous Bridal Chorus from "Lohengrin" has been entirely re-written. Mr. Spaeth and Miss Cowdrey will also make the English translation of the choral section of Mahler's third symphony, which is to be introduced to America by Artur Bodanzky next season.

Olga Steeb Honored

Because of her many sacrifices and general help during the late war in behalf of suffering Armenia, Olga Steeb, American pianist, has been signally honored by an invitation from the famous Armenian-American artist, Hovsef Pushman, to sit for her portrait when she arrives in New York in November. Mr. Pushman's paintings are noted for the crystalline brilliancy of their coloring and richly toned Persian tradition in which they are conceived, and they won for him wide recognition last April when six of them were shown in New York at the Howard Young Galleries, on Fifth avenue.

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COLUMBIA UNIVERSITY SUMMER CONCERTS

TWENTY-SECOND CONCERT, JULY 26.

A program, every number of which was of more than usual interest, was presented on Monday evening, July 26, before a typical Goldman Concert Band audience. Promptly at the appointed hour, the popular conductor took his stand and, after a spirited reading of "The Star Spangled Banner," led his men in the march and procession of Bacchus from the Delibes ballet, "Sylvia." This was followed by the overture, "Sakuntala," of Goldmark, which necessitated an encore, a delightful Japanese intermezzo. One of the best things Conductor Goldman did was the "Volga Boatmen's Song," as the insistent applause demonstrated. Quite by way of contrast was his own "Sagamore" march and "A Bit of Syncopation," which were used as encores.

Other programmed numbers were the "Ride of the Valkyries" (Wagner), Moszkowski's "March Moresque," excerpts from Donizetti's "The Daughter of the Regiment" and an interesting transcription of "The Old Folks at Home." This last showed how this American work might be played were there infused into it characteristics as well as harmonic and rhythmic peculiarities of France, Scotland, Spain, Ireland, Italy and Hungary. It is a clever bit of orchestration.

There was a cornet solo by Ernest S. Williams, the work being Mana-Zucca's delightful "Spring Came with You." The audience liked it very much and soloist, conductor, and the composer, who was present, were compelled to bow their thanks again and again. Mr. Williams obligingly added "Oh Promise Me" and "Love's Old Sweet Song" as encores.

TWENTY-THIRD CONCERT, JULY 28.

The Wednesday evening program contained a number of selections which apparently appealed to the huge audience gathered on the Green to hear the Goldman Concert Band, for the majority of the works were encores. Mr. Goldman's "Sagamore" march opened the program and had to be repeated. Von Suppe's popular "Poet and Peasant" overture was the second number, and it also received its due share of applause. Dvorák's "Slavonic Dance" and the Grieg "Peer Gynt" suite, beautifully played, with Turner's "Darkies Jubilee" and Sousa's "Semper Fidelis" march as encores, were the remaining numbers of the first part. Ernest S. Williams, who is becoming more and more of a favorite at these concerts, was again the soloist, playing Arthur Sullivan's "The Lost Chord." Needless to say the cornetist was encored. Liszt's second Hungarian rhapsody, the sailors' chorus from "The Flying Dutchman," Wagner, and Baeten's grand fantasia, "Albion," were the other programmed numbers.

TWENTY-FOURTH CONCERT, JULY 30.

The Goldman Concert Band again attracted a very large audience on the Green at Columbia University, Friday evening, July 30. Part I of the program presented was devoted exclusively to works by Richard Wagner and comprised the march, "Tannhäuser," overture to "Rienzi," "Pilgrims' Chorus," "The Evening Star" aria from "Tannhäuser," and "Procession of the Knights of the Holy Grail," from "Parsifal." Goldman's readings of these compositions disclosed his thorough musicianship.

Other numbers on the program were excerpts from "Faust," Gounod; "To a Wild Rose," MacDowell; "Irish," from "Six Silhouettes," Hadley, and "A Hunting Scene," Bucalossi. The encores (all request numbers) were Goldman's "Sagamore" march and "A Bit of Syncopation," and the sextet from "Lucia di Lammermoor," Donizetti.

Alma Clayburgh, scheduled as soloist, was prevented from appearing on account of illness, but in her place Ernest S. Williams rendered several cornet solos to the great delight of the huge audience.

Elsa Fischer Quartet's Early Bookings

The Elsa Fischer String Quartet looks forward to a very busy season. Many engagements for this charming organization have already been booked in the vicinity of New York and comprise recitals in Poughkeepsie, Ossining, three in Scarsdale, Cooperstown, Hawthorne and Maplewood, N. J.

Fitziu Sings to Over 9,000

Anna Fitziu, soprano, appeared at the Lewisohn Stadium on Sunday evening, July 25, before one of the largest audiences of the season. She sang the aria from Henry Hadley's "Azora" and Puccini's "Vissi d'arte" aria from "Tosca." As encores, she sang the Arditi waltz, Walter

Kramer's "I Shall Awake," and "My Aine Countrie" by May Hartman. This was the first time the last-mentioned selection has been sung publicly in this country. After the concert, Miss Fitziu gave a supper and reception at her charming New York home. She will sing at Asbury Park on August 12.

I SEE THAT—

Leopold Godowsky will again conduct master classes in Kansas City next year from June 6 to July 9.

The city of Portland, Ore., has appropriated \$10,000 for park concerts.

Five encores were demanded when Namara sang at the Lewisohn Stadium last week.

The National Symphony Orchestra will give a series of concerts in Yonkers, N. Y.

Tina Lerner is off for Europe and will spend the winter in Paris.

Sidney Silber narrowly escaped serious injury in an automobile accident.

Marguerite Sullivan Fontrese is enjoying tennis, golf, swimming, etc., at Lake Hopatcong.

A chair of music is to be established at the University of South Africa.

Herman Klein's biography of Adelina Patti is to be published in the autumn.

A daughter was born to Mr. and Mrs. Fred Patton on July 13.

The International Concert Bureau has secured Blanche Freedman as head of its publicity department.

Virginia Rea, coloratura soprano, will make her first extensive concert tour next season.

Prof. Sevcik's master classes at the Ithaca Conservatory begin in January.

Helen Wright, a Toledo Conservatory graduate, will come to New York in October to study with Rudolph Ganz.

John McCormack is duplicating his American successes in Australia.

Cecil Burleigh opened a series of interesting Friday evening concerts at Spring Lake, N. J.

Parisians took exception to the preference shown an Italian work at the Opera.

"The Fables of Æsop," composed by Mabel Wood Hill, will soon be published by J. Fischer & Brother.

Pietro Cimara, Tetrizzini's accompanist, called Rhea Silbert's "O Piccola Canzon" divine music.

Sigmund Spaeth and Cecil Cowdrey are revising the English translations of Wagner's "Lohengrin" and "Tristan" for productions at the Metropolitan.

Arturo Papalardo believes that any one who can talk can sing.

On July 5, Enrico Passalacqua was married to Blessilla Francesca Campanari, daughter of Leandro Campanari.

Sol Marcossou's violin recitals at Chautauqua, N. Y., continue to cause much favorable comment.

As his wife has recovered from her recent illness, Ossip Gabrilowitsch sailed for Europe on July 24.

The National Association of Organists held a convention in New York last week.

Hans Ebell, the Russian pianist, will head the piano department of the new Boston Conservatory of Music.

Mme. Schumann-Heink will make a tour of the South at the beginning of 1921.

George Copeland, pianist, of Boston, completely captured a London audience.

Norwich's annual week of concerts, lectures, etc., proved most successful.

Cyril Scott will make his first orchestral appearance here with the Philadelphia forces on November 4.

E. Robert Schmitz will bring many new works with him when he returns to this country in September.

Cantor Kanewski will sing on the Steel Pier, Atlantic City, on August 8.

Seventy-five bands played together recently at Multnomah Field, Portland, Ore.

A concert was given in Central Park last Tuesday in honor of Sir Thomas Lipton.

It is reported that Ruth St. Denis has brought suit against the Western Musical Bureau, Inc.

Ora Frost has opened an office in Chicago to take care of the interests of Georgette La Motte.

Caruso will open the Friday morning musicales at the Biltmore Hotel.

Cecil Arden's fall tour will begin the latter part of August.

Mrs. Oscar Hammerstein seeks a refund of \$2,500 from Mme. Tetrizzini for her non-appearance at her husband's memorial concert.

Alice Gentle will be one of the guest stars with the San Carlo Opera Company at the Manhattan.

The Goldman Concert Band will not play at Columbia University during the week of August 8.

Maestro Perosi and Monsignor Rella will be the directors for the Vatican Choirs on their tour here.

Minna Kaufmann had a thrilling voyage to Norway.

Christine Langenhan repeated four songs and gave five encores at a recent Chicago recital.

Matzenauer, Rosen, Ponselle, Stracciari, Romaine and Godowsky are among the artists announced for Denver's Oberfelder Artist Series.

G. N.

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Anna Craig Bates, 732 Pierce Building, St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.

N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.

Adda C. Eddy, Bellefontaine, Ohio, September 8.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Currey Fuller, Rochester, New York.

Cara Matthews Garrett, Bay City, Texas.

Normal Class, August 25.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.

Maud E. Littlefield, 1401 South Boston Street, Tulsa, Okla.

Colorado Springs, Colo., August.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly beginning August 20, September, October and November.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.

Entire season, Chicago, beginning October 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.

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EDITH MASON PROVES A SUPERB CIO-CIO-SAN AT RAVINIA PERFORMANCE

"Madame Butterfly" Repeated with New Enthusiasm—Other Operas Presented by Splendid Casts

Ravinia, Ill., July 31, 1920.—As stated in these columns last week, "Madame Butterfly" was repeated on Saturday night, July 24, with the same cast heard the previous week, except that Edith Mason replaced Florence Easton and the performance was conducted by Richard Hageman instead of Gennaro Papi. Edith Mason found in the role of the unhappy Cio-Cio-San one of her very best creations. That she has made a study of the role was manifested by her new and intelligent interpretation. Her Butterfly is divided into three well contrasted studies: in the first act she is the fifteen year old Japanese girl enamored with the American naval officer; in the second act she is the faithful mother and devoted wife who still clings to her neglectful husband; and in the third act, when her hopes have been shattered, she reveals herself the inconsolable woman, who finds relief for her sorrow only in death. This conception of the part is the accepted one, but it is seldom that a singer brings out the details that make the role such a salient figure in the operatic drama. Inasmuch as space has not been given to other artists appearing at Ravinia in dwelling upon the merits of any performance, the rule cannot be broken in favor of Miss Mason, although this reviewer cannot resist expressing his enthusiasm. Vocally, her Butterfly was as perfect as it was dramatically—the acme of perfection. Again, to sing the virtues of this singer a column could easily be written, but, for the same reasons as those which prevent a complete review, her vocal delivery of the role cannot be exalted, although it is well deserving of highest praise. Miss Mason knows how to color her voice to paint the different aspects of the personage she represents; thus her voice blended in unison with her delineation of the role. Her success was overwhelming, and justly so. The balance of the cast was as effective as at the first hearing, and Conductor Hageman proved himself as much at home in directing an Italian work as when conducting a French opera or symphonic music.

"BARBER OF SEVILLE," JULY 25.

"Traviata" had been announced for the opening of the fourth week, but by request the "Barber of Seville" was repeated with the same cast, headed by Charles Hackett.

SYMPHONY CONCERT, JULY 26.

The regular Monday symphony concert, Richard Hageman conducting, brought a goodly audience.

"TROVATORE," JULY 27.

The third performance of "Il Trovatore" was given with the same cast heard previously, with the exception of Zanelli, who replaced Picco as Count De Luna.

"THAIS," JULY 28.

The second performance of "Thais" again featured Edith Mason in the title role.

"CARMEN," JULY 29.

Bizet's opera was repeated with the regular cast.

"L'ELISIR D'AMORE," JULY 30.

"L'Elisir d'Amore" given Friday evening for the first time, will not be reviewed until the second performance as, while that opera was being presented in Chicago, this writer was, as the guest of the Mayor of St. Louis, listening to opera in that locality.

RENE DEVRIES.

Hughes Pupil Scores in Recital

The series of studio recitals which are being given by pupils of Edwin Hughes was continued on July 31 by Grace Stevenson, who presented the following program: Sonata, op. 31, No. 3, Beethoven; bolero, valse, op. 64, No. 3, tarantelle, Chopin; "La Cathédrale Engloutie," virelles, prelude from "Pour le Piano," Debussy; "Sonetto del Petrarco," No. 104, "Waldestrauchen," rhapsodie, No. 8, Liszt.

The fine quality of Miss Stevenson's Debussy playing was recognized immediately, and the remainder of the program showed her to be a musicianly and finished pianist. Before the end of Mr. Hughes' summer class several other complete programs will be given at the studio by his artist-pupils. Miss Stevenson's recital was the fifth of the series.

Cimara Compliments Rhea Silberta

Rhea Silberta has many "precious possessions" in the way of complimentary letters from musicians about her various songs, but one of the most valued of these is the following from Pietro Cimara, accompanist to Mme. Tetrassini:

"Before sailing for my country, I must say to you that I have gone over your 'O Piccola Canzon' and I have been very much impressed with it. It is divine music. It will give me great pleasure to accompany Mme. Tetrassini with it." The English title of the song is "O Little Songs" and the Italian version is by Roger de Bruyn. Miss Silberta is spending her vacation at Huntington, W. Va.

ARMY AND NAVY CLUB OF AMERICA PLANS MEMORIAL HALL IN NEW YORK

Rear Admiral Bradley A. Fiske, president of the Army and Navy Club of America, has issued the following announcement concerning the plans for an Officers' Memorial Hall in New York City:

As a permanent memorial to the more than 3000 American officers who died in the world war, the Army and Navy Club of America, of 18 Gramercy Park, will establish in New York City, a \$3,000,000 service clubhouse and Officers' Memorial Hall, where, among other memorial features, the military record of every officer will be preserved for future generations.

In making the announcement, Rear Admiral Bradley A. Fiske, U. S. N., retired, president of the club, said that it is proposed not only to make the new building a memorial of national significance, on the order of Grant's Tomb on the Hudson, but also to



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Concert Director MUSIC LEAGUE OF AMERICA, 1 West 34th St., New York

establish a great center for general patriotic activities, with meeting rooms for patriotic organizations and an auditorium for large public assemblies.

With 2,500 members already in the club and approximately 195,000 others, in all branches of the service, to draw from, the club in time should become, even without civilian memberships, by far the largest in the world, Admiral Fiske said.

It is the intention of the club, however, he said to make the memorial feature predominant.

The record of all officers, with personal data and souvenirs contributed by their families, will be preserved in the new building in a special memorial court, or hall, which will be built from plans drawn in competition by leading architects of the country. The memorial, in this respect, would be unique, nothing like it ever before having been attempted.

As a preliminary step in the movement, the Army and Navy Club of America has asked the adjutant general of each state for a list of those who died. The club already has collected the names of approximately 3,000 officers, but it is planned, by appealing to the adjutant generals, to the Red Cross, and other organizations, to make the final list the most complete and authentic in the country.

Correspondence with next-of-kin of officers whose names are already in hand, has brought in biographic data, with photographs, letters and other personal material, on the careers of 1,200 officers. The work of collating this material is now under way.

No complete list of officers who died in service in the war yet exists anywhere in available form, as the adjutant general's office in Washington has decided to give each state its separate list, rather than attempt to supply complete lists from Washington. A special appropriation from Congress has been secured to make the lists available for states.

"It is planned to make the new building not only a monument to the heroic dead, but a home for the living where the best traditions of the service will be maintained," Admiral Fiske said.

"Officers in all branches of the service coming to New York, can find at this club accommodations at prices commensurate with their incomes. Our present quarters are entirely inadequate, and something must be done to provide for the hundreds of officers who are passing through New York at all times and for many of whom satisfactory hotel accommodations are a serious problem.

"Dues and house charges, accordingly, will be exceedingly moderate. There will be a large number of bedrooms, but in addition,

the plans include a dormitory furnished with cots where army officers may always be sure of a place to sleep. The new building will also have, besides the meeting rooms for patriotic societies, a special dining room with private entrance for ladies, and other attractions, appealing to patriotic men and women.

"It is hoped that the building will become a center of patriotism where the histories of the officers of the United States Army and Navy may be kept and where coming generations may find inspiration. This will serve also in keeping before the public the importance of officer service.

"Special privileges will be extended by the club to relatives of officers whose names are represented in the memorial. They will be given the right of access to Officers' Memorial Hall at all times. "Citizens will be eligible to associate membership, it being the desire to establish a place where officers and men of affairs can get closer together to their mutual advantage.

"We want the new club, in fact, to be a national institution for the preservation of American ideals and the propagation of American principles.

"The memorial will be built on a basis of \$1,000 for each officer who made the supreme sacrifice. Memorial contributions may come in from families, groups of friends, lodges, business, alumni associations, or other organizations with which the deceased was identified, or may be contributed in part by these and supplemented by appropriations from a fund contributed by patriotic citizens generally. In every instance, however, the contributor will have the choice of memorializing an individual officer or the whole body of officers who gave their lives.

"A group of army officers have already pledged themselves for a contribution of \$250,000 to the memorial fund."

Expenses for the preliminary work, which is in charge of Captain Stephen N. Bobo, have been provided in advance by a group of prominent New York men and every dollar donated for memorial purposes will apply directly to the building fund, Admiral Fiske said. Among the men who have contributed are J. P. Morgan, Henry P. Davison, Col. John W. Prentiss, formerly treasurer of the Harvard Club; General Samuel McRoberts, and General Guy E. Tripp, head of the Westinghouse Company; Colonel Howard S. Borden, R. D. Blackman and Charles H. Sabin, president of the Guaranty Trust Company. Mr. Sabin is treasurer of the club fund. Besides Admiral Fiske, the officers are: Brig. General William J. Nicholson, U. S. A., retired First Vice-President; Major General Edward C. Young, Second Vice-President; Captain William B. Franklin, Treasurer, and Captain Theodore S. Farrelly, Secretary. General Nicholson, Rear Admiral John D. McDonald and Col. Elisha E. Garrison have been named by the Board of Governors as a special committee to represent the club in the organization work.

The movement has already received the indorsement of practically all the patriotic societies and organizations. Mrs. Adolph Ladenburg who has been actively interested in patriotic service in behalf of the navy for many years, has enlisted the interest of a number of prominent women. During the summer months they will sponsor at the various fashionable resorts a series of functions for the benefit of the fund.

CREATORE'S BAND PLEASURES IN FOUR BOSTON CONCERTS

Lina Palmieri Assists with Coloratura Airs

Boston, Mass., August 1, 1920.—As ever untiring of his own physical energy and unsparing of his well schooled men, Creatore, the popular bandmaster, returned to Boston last Monday for a series of four band concerts. His contagious enthusiasm unimpaired, he led his men through four programs comprising pieces from his own pen, familiar marches and the customary excerpts from the more popular operas. Mr. Creatore's instinct for rhythm and his zest for contrast and climax were everywhere evident in his interpretations. The audiences, although not of capacity size, were very enthusiastic and encores in plenty were forthcoming.

Lina Palmieri, a young coloratura soprano, provided pleasurable interludes. Her singing of ornate airs from the repertory of pyrotechnics—"Ah, fors e lui," "Regnava del Silenzio," "Una Voce poco fa," "Charmant Oiseau," the "Bell Song" from "Lakme," etc.—revealed a truly beautiful voice of considerable range, the high register of notable purity. Miss Palmieri has evidently done little to develop her natural gifts, her work disclosing a regrettable absence of skill. The beauty of her top tones, however, excited admiration and she was repeatedly recalled.

Grace Wagner Wins Stadium Plaudits

In the "Un bel di" aria from "Madame Butterfly," Grace Wagner received the approbation of the Stadium audience Sunday evening, August 1. Miss Wagner's voice is a vibrant soprano and she employs it advantageously, demonstrating that she is a singer of considerable attainment. The hearty applause accorded her left no doubt of the enjoyment which she gave the audience as the artist was recalled until she responded with an encore.

New York Police Band Gives Public Concert

The New York Police Band, under the direction of Patrolman Otto Erbar, gave a public concert on the Mall in Central Park on the evening of July 28. Evelyn Herbert, soprano of the Chicago Opera Association, and Howard J. Gee, bass, were the soloists. Walter Kieseewetter played piano accompaniments for the two artists.

Cantor Kanewsky to Sing at Atlantic City

On Sunday evening, August 8, Meyer Kanewsky, tenor, will be the soloist on the Steel Pier at Atlantic City, N. J., when he will sing several operatic selections.



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ANNA FITZIU,

Soprano, who made such a success at the Stadium on July 25 when she sang before 9,000 people, that she has been re-engaged for August 11. She will sing the "Bird Song" from "Pagliacci" and the "Hallelujah" aria from Massenet's "Le Cid." The following evening she will be heard at Asbury Park.

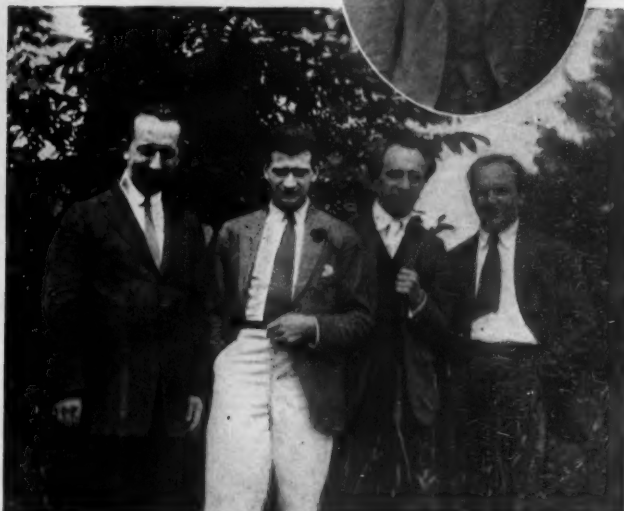


ARTUR BODANZKY,

Conductor of the National Symphony Orchestra, though he is busy with new scores, programs, etc., is having a quiet and pleasant summer up on the New England coast. The picture shows him with his little daughter.

DURING A MOMENT OF LEISURE.

This photograph of the Berkshire String Quartet was taken after a rehearsal at the Berkshire Music Colony, South Mountain, Pittsfield, Mass. The insert shows Jacques Gordon, one of the members, who has returned from his tour of Europe with the New York Symphony Orchestra.



CANTOR KANEWSKY SINGS AT STADIUM.

On Saturday evening, July 17, Cantor Meyer Kanewsky, tenor, was soloist at the Stadium. He is the possessor of a robust tenor which is large in volume and excellent in quality. His selections, aria from "La Juive"; "Fantasie," Tchaikowsky; "Neir Tomid," Mednecliff, and "Yon Kippur Zu Mincho," by Lefkowitz, were most artistically rendered. Mr. Kanewsky is one of the few tenors in this country who have sung the "La Juive" aria. He received a large ovation and an encore was demanded. This is his fifth appearance at the Stadium within the past two years.



CHRISTINE LANGENHAN,

Dramatic soprano, whose recital at the University of Chicago on July 23 resulted so successfully that she was obliged to repeat four of her songs and give five encores before the appreciative audience could let her depart. Her program was varied in makeup and there were songs that offered appeal to all, among the latter being "I Met You," Victor Young, and "In the Afterglow," Frank Grey.



GEORGETTE LA MOTTE,

The talented thirteen year old pianist, for whom a brilliant career has been predicted, is pictured here with her teacher, Carl Busch, of Kansas City.





CAROLINE CURTISS,

The young soprano, who has been engaged as soloist with the New York Symphony Orchestra at Chautauqua, N. Y., on Monday evening, August 9. This event will be the first concert of Music Week at the Assembly Grounds. (Photo by Campbell Studios.)



EDWARD JOHNSON AND ARTHUR A. PENN.

Edward Johnson recently made a Victor record of Arthur A. Penn's "Sunrise and You" and the result was so successful that the usually critical composer was more than merely delighted. Incidentally, ever since then Mr. Johnson has been using the charming little song as an encore on all of his programs.



DOROTHY JARDON,

Soprano, who sang "Yahrzeit" at the Stadium, Friday, July 30. Miss Jardon is being booked extensively for concerts for the coming season. See story on another page. (Photo © by Mishkin.)



A PERFECT COOK!

While still waiting for her holiday season, Florence Macbeth manages to steal away between recital dates and recording to enjoy motor picnics. In the accompanying picture she was caught cooking bacon and eggs on the shores of Lake Mahopac.



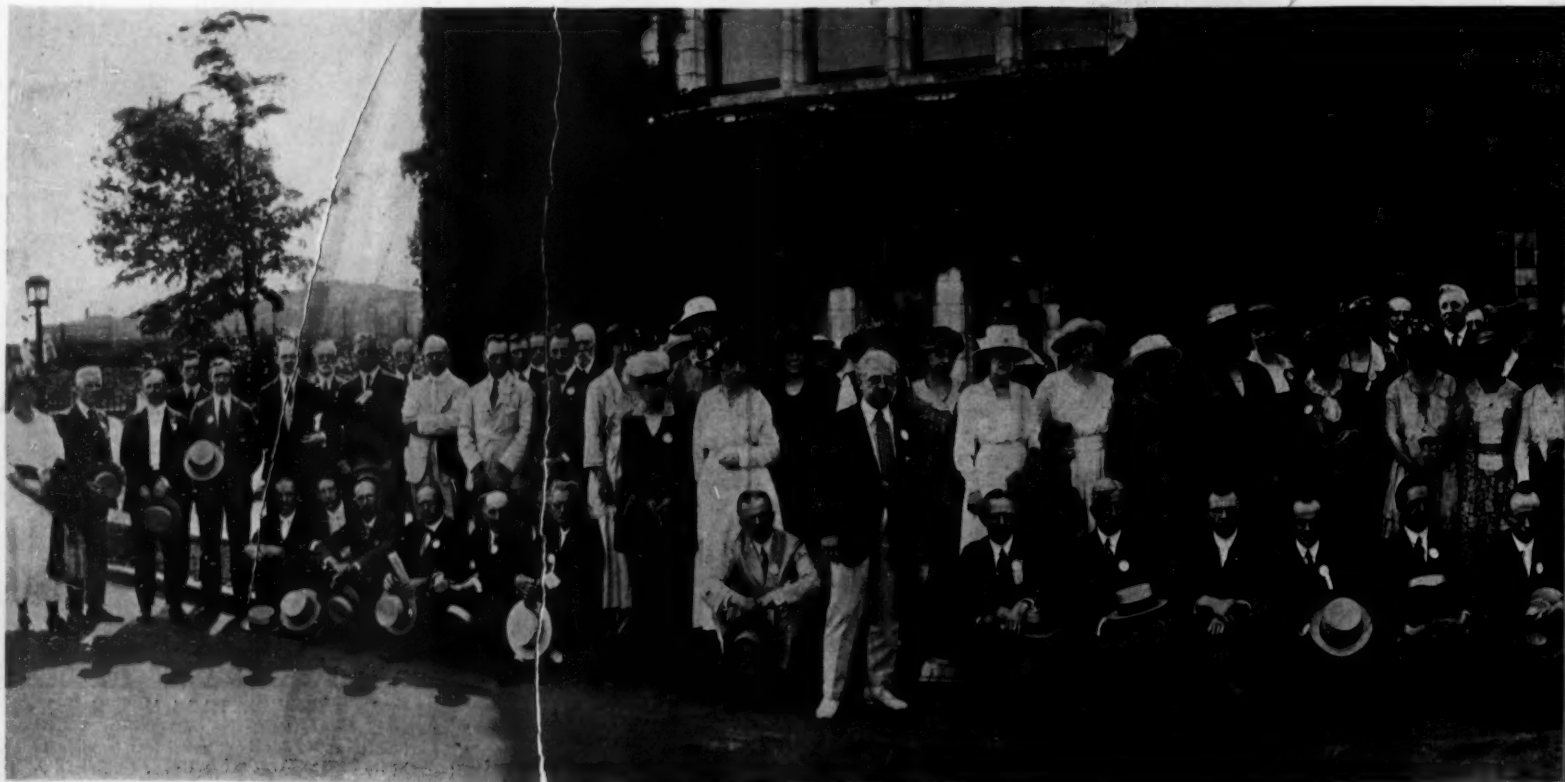
THE THIRTEENTH ANNUAL MEETING OF THE NATIONAL ASSOCIATION OF ORGANISTS, HELD IN NEW YORK CITY THE WEEK OF JULY 26-31

(Photo by U. F. Z.)



ALEXANDER BLOCH AT LAKE GEORGE.

Photographed in front of his cottage surrounded by several of his pupils. Besides teaching, Mr. Bloch is preparing programs for his violin sonata recitals which, in conjunction with Mrs. Bloch, are given regularly in New York, Boston and elsewhere every season. He will return to New York on September 15 to resume teaching at his studio, 37 West Eighty-seventh street.





"PLAY IS THE THING"—

So says H. Le Roy Lewis, the promising young baritone of Washington, who, judging from this picture, lets his manner, Miss Dick Root, worry about his available dates in the heat of town.



MURIEL BORTON.

Dramatic soprano, who is spending the summer at her home, where she is working hard with Leandro Campanari, getting ready for her operatic debut which will take place in Italy during the coming winter. Friends and admirers are anxiously watching her career, as she is said to have one of the loveliest voices California has ever produced.



ALICE GENTLE (right),

Who, after a successful concert tour of the Pacific Coast, is now winning new laurels at Ravinia Park, where she is in her second consecutive season. In September, Miss Gentle will appear in New York City as a member of Gallo's forces, when she will be presented here for the first time in "Carmen," a role in which she has gained fame in other musical centers. (Maurice Goldberg photo.)

MALKIN BROTHERS
EN ROUTE TO
PARIS.

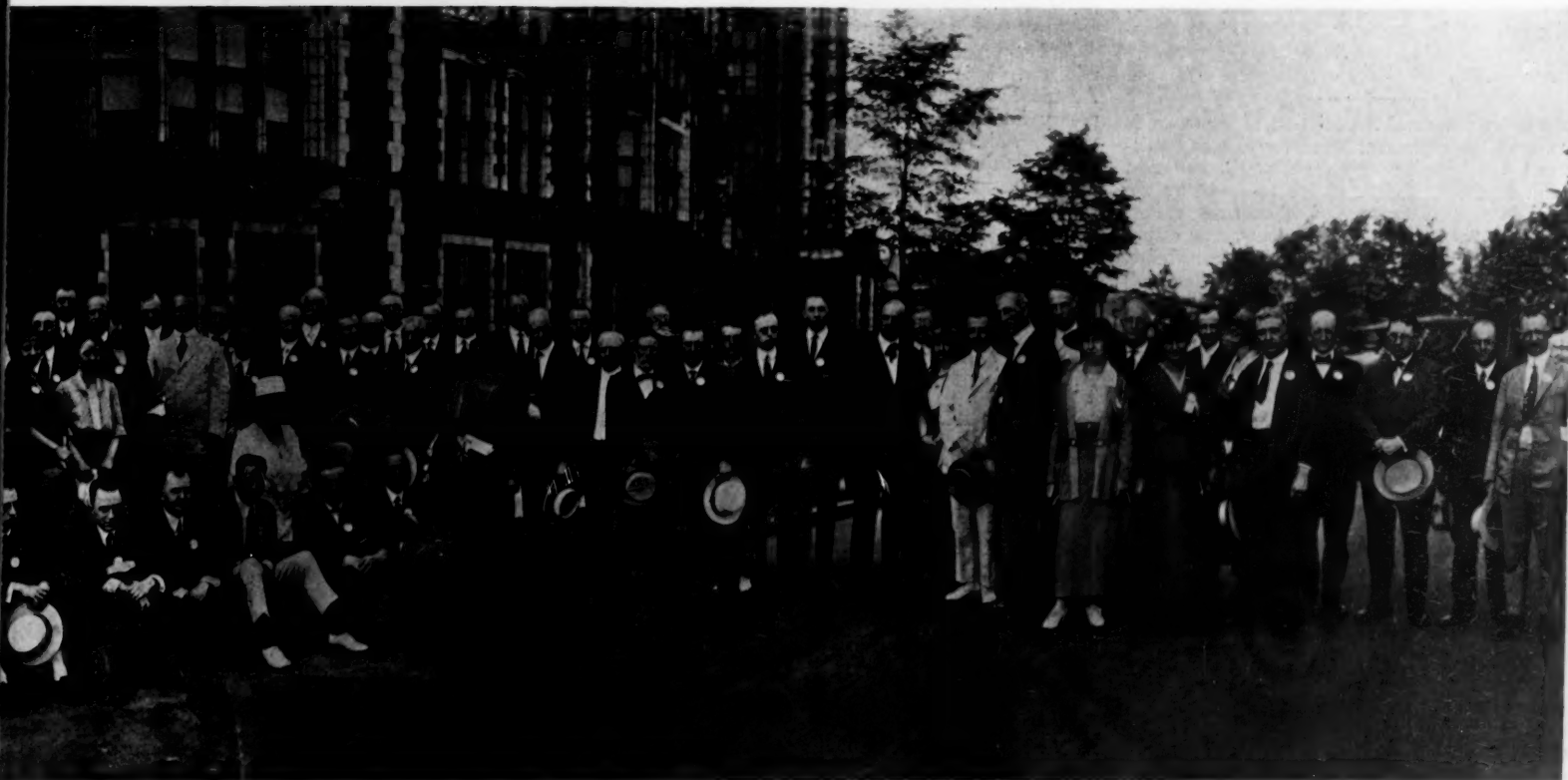
The snapshot (at right) of Manfred and Jacques Malkin (violinist) was taken on board ship in mid-ocean. The former will return to New York to take up his duties as head of the Malkin Music School on September 20. He is spending his summer in the French capital.



ALICE MONCRIEFF.

Recital, oratorio and festival contralto, who includes the following dates among the engagements which she has filled since the beginning of the year: January 19, Newark Symphony Orchestra, Newark, N. J.; February 5, Verdi Requiem, Hamilton, Ontario, Canada; February 9, lecture-recital, Smith College Fund, Montclair, N. J.; February 10, recital, Kent School, Summit, N. J.; February 16, recital, Normal School, Montclair, N. J.; March 3, Congregational Society, McAlpin Hotel, New York; March 30, lecture-recital with H. V. Milligan, Flushing, L. I.; April 2, Rossini's "Stabat Mater," Jersey City, N. J.; April 3, Biltmore Hotel for the Near East Relief; May 9, recital, Friend's Academy, Locust Valley, N. Y.; May 21, concert, Ridgewood, N. J.; June 3, concert with Frank La Forge at Kew Gardens Club, Long Island; June 12, recital, Mrs. Benjamin Adriaance's home, Nyack-on-the-Hudson, N. Y.; June 24, concert, Aeolian Hall, New York; June 26, Atlantic Yacht Club, Sea Gate, L. I. During this month Miss Moncrieff will sing in Handel's "Samson" and Parker's "Hora Novissima" in Chautauqua with the New York Symphony Orchestra. On August 26 she appears at the huge auditorium at Ocean Grove, N. J.

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MUSICAL COURIER

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, AUGUST 5, 1920 No. 2104

Up to the present, we have received no statement of the receipts of the Hammerstein Memorial Concert. When W. J. Guard returns from Europe, we shall ask him to get one for us.

Headline on Henry T. Finck's article in The Saturday Evening Post. "How to Lure Paderewski Back to America." The answer is simple enough—move Warsaw across the ocean, including the Polish government, the Paderewski hotel and all. We are contemplating offering prizes for an essay in answer to Mr. Finck, the title to be: "How Not to Lure Paderewski Back to America."

The annual operatic prize of the city of Naples was not awarded this year, as none of the works submitted were deemed by the jury worthy of presentation at the Teatro San Carlo, the reward which goes along with the cash prize. Four operas out of eleven submitted were awarded honorable mention: "Mirti e catene," by Barbieri; "Potenza della Tenebre," by Pinna; "Nella," by Staffeli, and "Flegrea," by Tarantino.

The Organ Builders' Association of America is to have a uniform contract hereafter so that "practically all of the pipe organ sales will be upon this contract form" as the notice sent out by the Music Industries Chamber of Commerce states. And is there somewhere in this contract a clause covering the 10 per cent. lagniappe, pourboire, Trinkgeld or "commission" that generally finds its way into the pocket of the organist who is alert enough to steer his building committee in the proper direction?

We dropped in to see "Irene" the other evening, just for the sake of seeing Orville Harrold's daughter in the title role. The young lady—she is only nineteen—has inherited the stage blood without any doubt. She sings charmingly and her work as a character actress (for the piece has a real human interest story that accounts for its success) would win her a place on the legitimate stage should she prefer that to musical comedy. If she had not been so good, we certainly would not have stood up on a very hot night through the two acts. Every seat was taken. The music is agreeable enough, if undistinguished. The best tune in the show was written, however, by a composer who gets no credit. His name is François Chopin and he died a goodly number of years ago, the particular tune being the trio of his D flat ("Minute") waltz, made over into four-quarter time and with a short synocopated ending tagged on to it. There was another good tune, part of which was an old acquaintance. It turned

up last as the beginning of the refrain of "Maedel fein" in Lehar's "Count of Luxemburg," but Lehar in turn borrowed it from Rimsky-Korsakoff's "Capriccio Espagnol" and where it came from before that goodness knows.

Wasn't it Busoni who, several years ago, experimented—or proposed to experiment—with quarter tones? It has come at last. One, A. Haba, a pupil of the decidedly advanced Franz Schreker, has completed a string quartet written entirely upon a scale of quarter tones.

All the Irish bulls are not made on the green little island. For instance an Italian theatrical journal recently published this apology: "In the 'By Telegram' department of the present number, our readers will find a number of notices that are somewhat belated owing to delay in receipt of the mail."

Tokio is to have a large, modern concert hall, now under construction, modelled after Queen's Hall at London and seating about three thousand. One wonders if our friend Koscak Yamada, who made a distinct impression both as composer and conductor here two seasons ago, will lead his Tokio Symphony Orchestra there.

The principle of starting a back-fire in the hope of arresting a conflagration is an old one. There are bound to be some fireworks when that new suit of Mrs. Hammerstein vs. Mme. Tetravzini, with Jules Daiber as co-defendant, comes into court. It may even be brought out just how much money really was made at the Hammerstein Memorial Concert in May and—still more interesting—what became of it, points that have hitherto remained hidden in impenetrable darkness.

Every few minutes somebody finds one. There was the Beethoven "Jena" symphony, which some unkind person discovered just before the war and which would have lowered the immortal master decidedly in our minds, had we for a moment believed that he really wrote it. And the latest is an unpublished manuscript of Mozart, recently unearthed in a Benedictine Convent at Salzburg. At least there is more plausibility in discovering Mozart at Salzburg than Beethoven at Jena.

We do not know who the "Rambling Observer" is who wrote at length in "All the Arts," a Detroit monthly, about the altruistic experiment of Mr. Bodanzky in having his orchestra rehearse twenty or so new American compositions last Spring. But we do agree that the article is "rambling," though not any more so than one who "observed" a New York experiment from the safe distance of Detroit might have been expected to write. Also we have our suspicions as to who it was that sent us the paper with the article marked.

At last a real use has been discovered for a prime minister. It is reported that Chancellor Renner of Austria has with his own fair hands produced the poetry for a new Austrian National Hymn of four verses, which is to replace the one sung to that splendid tune of Haydn's—what a shame! It begins: "German-Austria, superb country, we love thee!" Dr. Wilhelm Kienzl has supplied the music. Judging by his puny efforts in "Der Evangelinmann" and "Kuhreigen" (done one season by the Chicago opera as "Ranz des Vaches") nothing startling in the way of a melody need be expected, although the good, bewhiskered Doctor (with whom we drank more than one good glass of brew at Heidelberg in 1911) did have a fine, chorale-like tune in the latter work, which if we are not mistaken, originated in the Swiss folk music and was not original.

Edward Ziegler, assistant manager of the Metropolitan Opera, sailed for England on Wednesday of this week. He is to join his family in London and his trip will combine business with pleasure. While there he will confer with Sir Thomas Beecham in regard to the proposed visit of the Metropolitan forces to London next spring, to give opera at Covent Garden after the season is ended here. Our guess is that the matter will be arranged and that the year after we shall have Sir Thomas' company giving a season at the Metropolitan in exchange. Such a consummation is much to be wished for and would give great pleasure to music lovers on both sides of the great pond. Bon voyage, Mr. Ziegler, et bon retour, and, if you please, our kindest regards to Mr. Gatti if you see him in Milan. Also you were quite correct in thinking it was a

slip of the pen which made us say last week that it was Nijinsky who mishandled Rimsky-Korsakoff's "Coq d'Or" when, as a matter of fact, it was Fokine, the true genius of Russian ballet.

Not satisfied with having broken all American records for attendance and box office receipts, John McCormack is apparently "spending his vacation" doing the very same thing in Australia. Recently he captivated Sidney in three concerts within a week, a triumph that resulted in six sold out houses for the following two weeks. Not only the people of that city have "McCormackitis" but those of Melbourne as well, for twenty concerts have been arranged for each city. Without doubt this sort of record will continue wherever the genial John appears.

Loose odds and ends have been floating about regarding the running of the Stadium concerts this year, but certainly under any and all circumstances the management owed it to the public to get at least a fairly acceptable substitute for Walter Henry Rothwell when he fell ill. To see at a public concert any "conductor" wreck a performance of that oldest of war-horses, the "Tannhauser" overture, by calmly beating 3/4 time (with the score before him) in the reprise of the Pilgrim Chorus theme at the end of the overture, which is plain one-two, was something that had never entered our minds as a possibility.

Music paid its tribute to Sir Thomas Lipton, finest of sportsmen, on Tuesday evening of this week when Edwin Franko Goldman's Concert Band gave a splendid program for him in Central Park. This was arranged, as are all the Central Park concerts, by that great music lover, practical musician and patron of music, Philip Berolzheimer, Chamberlain of the City of New York, who was also host at the delightful supper at the Waldorf Astoria Hotel, which followed the concert. During the concert Sir Thomas was presented by Mayor Hylan with the flag of the City of New York. A detailed account of the affair must be postponed until next week's issue.

A gratifying piece of news is the announcement made by Horner and Witte of Kansas City that Leopold Godowsky will again conduct master classes there next year from June 6 to July 9, inclusive. This summer the pianist had an enrollment of over one hundred and twenty-five students in his classes and his services were so in demand that he has consented to give a similar series next summer. Most of these students have expressed their intention of returning, in addition to bringing other students of the keyboard with them. Incidentally in selecting Kansas City for his master class center, in view of the fact that he has had other flattering offers, Mr. Godowsky pays the city a fine tribute—not forgetting the managers, Horner and Witte.

Composers of mediocre current musical shows are chided by the New York Sun and Herald because their music is as much to blame as the librettos. All the scolding in the world will not create talent where there is none. There are not enough first class light music composers to supply all the tonal shows with good melodies well written and interestingly harmonized. To offset Herbert, Berlin, Kern, and Hirsch, there are dozens of note mongers who have no real ideas of their own. They pick around at the piano keys until they hit upon some sequences that sound like tunes which already have succeeded with the public. Then they proceed to sell the concoction to commercial managers together with some hack verses and a trite story and lo and behold! money is found with which to project the "musical comedy" upon the boards. It is a very sad, sad tale.

A number of musicians are complaining that they have been induced to invest money in worthless oil securities and some of the victims would like the MUSICAL COURIER to tell them how to recover their money. We have no remedy to offer. The best thing for the credulous ones to do is to suffer the loss and learn from the experience never to be so foolish again. The MUSICAL COURIER always has advised musicians (who know nothing of Wall Street and stock and bonds generally) to keep away from speculation. They have to work hard for their money and should not part with it in order to gamble or to "get rich quick." Fritz Kreisler, Maurice Grau, Heinrich Conried, Mme. Sembrich (through her husband), Andreas Dippel and many other musical persons who lost fortunes in speculation are striking examples of what nearly always happens to naive "lamb" when wolfish Wall Street gets its fangs into them—and their bank accounts.

LANGUAGE FOR MUSIC

No one will ever settle satisfactorily the long dispute about the superior language. The most favored language will be the one the speaker best understands, although there are romantic young persons in every land who believe they find more poetry in a foreign language than in their own, because they have never used the foreign language for the ordinary purposes of everyday life. But if we can set aside our prejudices for a while and look at all foreign languages with an equal eye, we may reach a more or less satisfactory conclusion.

More than a century and a half ago the very brilliant and philosophical Voltaire wrote the following sentence, which we herewith translate as literally as possible from the original French:

The finest of all languages should be the one which is at once the most complete, the most sonorous, the most varied in turns, the most regular in progression, which has the greatest number of words, which best expresses by its prosody the slow or impetuous movements of the soul, which most resembles music.

Voltaire does not tell his readers that French is the ideal language. He was entirely devoid of that narrow chauvinism which taints too many writers in all lands today. He said that Greek was the finest language.

It has not the roughness of Latin. It has all the pomp of Spanish and softness of Italian. It has, above all, a musical sound. Therefore, although it is much disfigured today, it is still the most beautiful language in the universe.

Greek, unfortunately, is not widely spoken because the nation was in bondage so long to the Turk and had no commerce worthy of the name. We need hardly add that the most musical and perfect language has not been employed by the great composers of the world. Probably less music has been set to Greek than to any language of the least importance in Europe. Latin, with its hard sounds of *m, n, r, s* at the end of words, has been in use for a thousand years in the music of the Roman Catholic mass.

Of the French language, Voltaire says:

French should be the most general of all the languages of Europe, because it is best suited to conversation. It has taken its character from the people who speak it.

The prodigious quantity of agreeably frivolous books which this nation has produced is another reason why French is popular everywhere. . . . It has succeeded like French cooking, because it best flattered the public taste. . . . The great art of good French writers is precisely that of the women of this nation, who dress better than the other women of Europe, and who, without being more beautiful, seem so by their art and by the simple and noble manners which are natural to them.

Many centuries were required to soften the ancient Celtic into modern French. Even the French of Louis XII "was as harsh as German," according to Voltaire, who makes no other mention of the German language in the essay. But this French language which is now a vowel language with the consonants almost suppressed, has not yet had a Beethoven, a Schubert, a Schumann, a Wagner, to enshrine it in the finest kind of music. We know the fanciful, graceful, and often melodious and charming music the best French composers have written. No one will pretend to say, however, that the best French music to French words is equal to the best German music to German words.

Voltaire says that French is neither as copious nor as pliable as Italian, is not as majestic as Spanish nor as energetic as English. He blames the early French nation for laziness in not inventing more words for their language. The modern civilization of France has been more concerned with polishing and softening the language than in expanding it. For musical purposes, however, a large vocabulary is not required. The real reason why French is not more extensively sung is that the music composed to it is not great enough to be supreme in the musical world. Moreover, there are vowel sounds in French which are by no means resonant. Some of the half closed and the nasal tones are not at all pleasing, especially to the ear that understands no word of the language.

Italian vowels are much more musical, and Italian consonants have been practically eliminated from the end of words. Italian is often called monotonous merely because it is so uniformly soft. The *appoggiaturas* which are added to the recitatives in Italian operas of the old school are necessary to give accent and strength to a language which has been too thoroughly softened. Italian was long the dominant language of music for no other reason than that Italy produced the composers who wrote the music the world wanted to hear. The world would not have accepted the Italian language on its own account if the music that went with it was not

agreeable. Dutch and Norse are not sung the world over because there are no Dutch and Scandinavian composers to write world music.

The German language is undoubtedly harsh, not because it lacks broad, full, sonorous vowel sounds, but because these splendid vowel sounds are separated by many impediments called consonants. Schopenhauer declares the language to be harsh, but says that he only can judge of it who does not understand the meaning of the words.

If that is true, then we who speak and write English cannot judge fairly of it as a musical language. We know that a German accent makes English sound rougher than it sounds when spoken by a cultured Englishman, and we have repeatedly been told by Germans that English speaking singers always soften the German consonants. May we not infer that English is less harsh than German? On the other hand, we know that French and Italian ears find a number of harsh sounds in English which do not exist in the languages of France and Italy.

No doubt climate has played a great part in the development of languages. Greece and Italy are southern lands with the most glorious climates in the world. Germany and England lie much farther north, and France comes in between the northern and the southern lands. We will not rush into unscientific generalizations, however, and we leave the origins of these languages to others.

It is to our purpose, nevertheless, to ask what a language for music should have? Of course, as we have already implied, the first essential is to have really great music written to it. Leaving the music out of the question, we may say that the best language will have the greatest number of open vowels and the smallest number of tone breaking consonants. There we must let the matter rest.

A rough, harsh, language is one of the indications of barbarism. With the progress of a nation toward civilization goes the refining of the language. The Latin word *lupus*, meaning wolf, became *loup* in early French, with the final letter strongly sounded. The word is now pronounced like *loo* in English. Very many English words have been similarly softened. We have dropped no end of rude and hard excrescences from many a Saxon word. We cannot say might, right, light, sight as our uncouth forefathers pronounced them. We have softened them into *myt, ryt, lyt, syt*, but preserved the antique spelling. English consequently looks much harsher to a foreign eye than it sounds when spoken by an educated native. Every letter which remains on paper, but which is not pronounced, is a remnant of barbaric times. All languages likewise are ugly in the mouths of the coarse and illiterate lower classes. The difference between the German of an angry cab driver and the declamation of a great actor is almost unbelievable. And no foreign visitor to London would think that the lumpy dialect of the East End coster was related to the smooth and mellow speech of the Mayfair lady and the Belgrave gentleman. Even French and Italian can be made unpleasant by any uncouth peasant who lacks the culture which civilized those languages.

It is possible, therefore, to improve the worst musical language and spoil the best. And probably the reason why English sometimes sounds unmusical when sung is that the singer has never learned to sing the language. The singer who can sing all languages equally well, if there is such a remarkable creature in existence, has still another important matter to consider. He must never lose sight of the fact that all songs are written as a combination of words and music. The words are written first and the music is composed to strengthen and make beautiful the meaning of the words. To sing a song in a language not understood by the public is to deny the public the opportunity of knowing what the composer is illustrating. The music itself, taken on a new and greater interest when the poem is understood. Many translations, of course, are very poor, but we believe, what we have said before in these columns, that a poor translation understood is better than the finest meaningless original. The composer can only write music for the language he understands, which fact in itself shows that he finds his inspiration in the meanings of the verses and not in the mere vowel sounds and the interrupting consonants. There is no reason at all why English should not be sung, except that very few of the world's great songs have been composed to English words. If English is not sung as much as Italian and German the blame must be laid on the composers of England and America, and not on the language.

Italy had its language and its two great authors

—Dante and Boccaccio—long before England produced Shakespeare and Milton. Rabelais wrote his old French about a century after Chaucer's old English poetry was finished. The standard French of Racine and Molière came a little after the standard English of Shakespeare. Spain produced Cervantes a few years before Shakespeare was born in England.

German, on the other hand, is a very modern language in a literary sense. Of course there is an old German language, and the very old language of Germany gave promise of becoming a very musical speech. But, as Coleridge said, some one dropped an acid into it and curdled the consonants. Frederick the Great of Prussia was bent on making French the literary language of Germany. He failed. The translating of Shakespeare's works is often said to be the cause of Germany's literary development, but whether it is or not is only of historical importance. Bach, Handel, Gluck and Haydn were born before Goethe, Schiller and Heine. Germany had great musical achievement to her credit long before she had a literature.

If we grope into the dark recesses of ancient history and legend we find indications of musical activity among the tall, blond, blue eyed Nordic race which sent its streams of emigrants to southern lands for more than three thousand years—Nordic emigrants who eventually became the ancestors of many tribes in Germany, England and parts of France. Those hardy and enterprising northerners who roamed the warm climates of Greece and Italy gradually became extinct. But while they existed they exerted a powerful influence on Greek thought and art. Virgil made his Latin bucolics to a very great extent imitate the pastorals of the Greek Theocritus, who learned to write in a pastoral manner through hearing the songs and improvisations which were brought to Greece by the Dorian colonists. The Dorians were the white invaders from the north—the tall, blond, blue eyed men who became less savage in the softer climate of Greece and finally passed away.

No doubt a good deal of romance is mingled with the scientific accuracy of ancient history, and we must make great allowances for prejudice in our estimates of the value of old records. But if these records have any truth in them they show us that the influence of the northern invaders of ancient Greece was musical. What a pity it is that the most perfect and musical language of Greece is not united with the most perfect music of Germany. The language of Germany, which is the developed speech of one or more of the ancient Nordic tribes of northwest Europe, has probably been made harsher by its contact with the Prussians, who are not Nordics, and who had no influence on the music of ancient Greece, and have produced none of the glorious music of modern Germany.

And the modern Greeks, who have "injured" the ancient language according to Voltaire, have produced no music at all except a few wild folk songs and passionate tirade against the oppression of the Turks.

A ROYAL OPERA

Over in Paris a few weeks ago an opera by the Queen of Roumania was produced. We will not fill up space in these columns with a synopsis of the story. Writers who are sentenced to hard labor every week in filling up the furlongs of the fearsome Sunday papers are only too glad to expand the plot into an imposing narrative. What strikes us as remarkable is that the Queen of Roumania acknowledges frankly that she really did not compose the music at all. She took it from the works of Debussy, Dukas, Ravel, Mendelssohn, Grieg, Tschai-kowsky, and other composers. How refreshing this royal ignorance seems! Does not the Queen of Roumania know that nearly all operas are made up from bits of music taken from "Debussy, Dukas, Ravel, Mendelssohn, Grieg, Tschai-kowsky, and other composers"? Apparently she does not, or she would not trouble to confess it.

The public likes to hear its favorite tunes, phrases and effects over and over again. A melody is really successful when the hearer can exclaim, "I always did like that tune."

We regret to inform the unsophisticated Queen of Roumania that an absolutely new and original opera falls very flat at first. It must become known to a certain extent before the multitude will flock to hear it. And when it is popular it becomes one of the operas which is drawn on to supply tunes and phrases for a hundred of the compiled operas such as the Queen of Roumania and other unoriginal composers write.

WHAT D'INDY SAYS

There have been several demonstrations in France—more particularly in Paris—of a spirit of "France for the French" which seemed rather foreign to the French people, who have always been ready to welcome what was best in the art of all the world, without respect to its place of origin. One was naturally inclined to question the wisdom of this apparent revival of provincialism and to inquire into its cause. Certainly no one would be inclined to believe that so conservative and austere a person as Vincent d'Indy would take up the cudgels if there was not reason behind the complaints which have caused such a demonstration as recently took place when the "Setti Canzoni" of Malipiero, an Italian composer, was produced at the Paris Opera. That there is good ground for this apparent artistic retrogression of the French is evident from the following article by d'Indy which appeared not long ago in the Paris paper, *L'Eclair*. The title of it was: "The Opportunity to Give Wagner's Works at the Paris Opera." Frank Patterson made the translation and it is reprinted here by permission of *L'Eclair*:

I have always been of the opinion—and I have never denied it—that it is wrong to ostracise any great work of art, no matter whence it may come, and in spite of all the allegations (childish in the case of Wagner) that one may invoke to justify this ostracism.

It is undeniable that, at this moment, our theaters, subventioned or otherwise, our concert halls as well as our music halls, are invaded by a host of foreigners, all of them claiming to be natives or naturalized citizens of allied or friendly countries, a dangerous invasion for our own artistic production, as dangerous, indeed, as the final assaults of the Germans in 1918 might have been for our country.

The Russians, Bolsheviks or Mensheviks, occupy, by main strength, the opera three months in the year, and the rare French works that are admitted to this leading lyric stage must await the good pleasure of these conquerors for their production.

The walls of Paris, and of the smaller cities of France as well, fairly scream with posters advertising appearances of people who hide their impossible names behind patriotic propaganda of Poland, Slovakia, Jugo-Slovakia, Lithuania and other distant lands.

There are even, so I am assured, theaters which play, day after day and week after week throughout the entire season, authentic German operettas whose Prussian or Austrian authors simply hide their identity behind a pseudonym altogether French, like Laurent or Duval.

All of that is intolerable, and I have every hope that those agents upon whom devolves the duty of protecting our national interests will succeed in limiting this assault, and, above all, of imposing a formidable tax upon these manifestations.

One might, however, find an excuse for this state of things.

If all these foreigners presented us with masterworks unknown here, or works whose beauty might have a salutary effect upon our own production by awakening in us sentiments of healthy admiration and enthusiasm—oh! then it would not occur to me to examine into their origin, and I would sincerely applaud these revelations.

But is this the case?

Our opera houses seem to be overwhelmed with the desire to give endless productions of ignoble "Toscas," "Pagliaccis" and other Italian operas of the worst school, in which the insignificance of the music is not even relieved by the merit of technical facility. Other theaters exhume wearisome English operettas, leaving to be forgotten the ravishing "Etoile" of our own Chabrier.

The Russians give us only their old repertory, caricatures of waltzes by Chopin and "musiquettes" by Pergolesi, wherein the purest Munich taste displays itself without shame. And as for the concerts, with the exception of Damrosch's excellent American orchestra, the virtuosos in "off," in "itz," in "mann," in "urg" and in "sky," who condescend to permit us to admire their agile interpretations, often entirely lacking in musical sense, of the most familiar works of Beethoven, of Schumann, or of Liszt, scorning to include in their programs a single French piece, and, as it is not likely that they play our works in Spain, in England, or in America, it follows that we give our halls, even our official halls, and our money, to these profiteers, few of whom are real artists, without the least hope that it will aid in the propagation of our own art.

I have already pointed out how, in our theaters of the second class, there was a tendency toward the Viennese operetta supplanting the French operetta, inferior no doubt, but for the most part musically superior to all of the Widows more or less merry, works in which our healthy French gaiety might even end in re-establishing the opera-comique of the end of the eighteenth century.

From all of which it is clear that we remain submerged under a flood of foreign works.

And then?

Then . . . why, in place of the too well known works of the modern repertory of little or no interest, why refuse to admit the great masterpieces of dramatic art by Richard Wagner?

Why? Simply because of the Wagner legend!

Oh! A legend ridiculous enough, which has no foundation but the lying allegation of certain interested parties who wished to rid themselves of "Parsifal" and "Die Walküre" because these works were in their way. A legend which strives to make of Wagner an insulter of France, when, as a matter of fact, he insulted only the director of the opera of the time, which is certainly not the same thing. Also, one must in justice acknowledge that the insults of Wagner never exceeded those of Mozart, Weber and Mendelssohn, whose works remain quite properly in the repertory.

"Tristan" at the Opera, the "Mastersingers" at the Opera-Comique, would certainly make a better showing than this

sickly vaporings of Puccini, Leoncavallo and others, and, on condition that a just proportion be established in the distribution of foreign works, our French public would have its taste educated by hearing works of artistic merit rather than vitiated by worthless imitations.

This is my opinion. I have no hesitation in stating it frankly in the interest of true art, which has been the end and aim of my entire career.

WHERE HANDEL WORKED

Handel became organist and chapel master to the Duke of Chandos in the year 1718. During the three years he held this position he produced the two Chandos Te Deums, the twelve Chandos anthems, the English serenata, "Acis and Galatea," and his first English oratorio, "Esther." While he was organist of the chapel he also undertook, in 1720, to direct the Italian operas of the Royal Academy of Music. The chapel is now known as



Photo by Clarence Lucas, 1920.

WHITCHURCH CHAPEL.

Near London, where Handel was organist from 1718 to 1721.

the Whitchurch Chapel, on the outskirts of Edgware, a far northern suburb of London. The accompanying photograph of the chapel was made for the *MUSICAL COURIER* during the last week of February, 1920.

Handel's predecessor at this chapel was Dr. Pepusch, of whom Lamb wrote in 1830:

Of Doctor Pepusch old queen Dido
Knew just as much, God knows, as I do.

WORTH NOTING

The second number of Musical Australia, the official organ of the New South Wales Conservatorium of Music, with which the former Conservatorium Magazine has been incorporated, has just reached our desk. It is a very bright, lively publication, edited by Roland Foster of the vocal department of the conservatorium, whose visit here last season is pleasantly remembered, and A. G. Steel. The leading article, "Art in Australia," is by Henri Verbrugghen, director of the conservatorium, who convincingly demonstrated to New York his ability as a conductor in his Beethoven concert some two seasons ago. "The Vinegar Bottle" is a department of Musical Australia which has some snappy paragraphs as bright as they frequently are sour. For instance: "If encores depended upon the wish of the majority, two-thirds of the numbers given under present conditions would disappear. As it is, a dozen persistent applauders can secure a recall against the wishes of a thousand remaining silent." We suggest the incorporation of this paragraph in every New York concert program next winter, for what it says is only too true. And here are two more pungent bits: "Young singers should bear in mind that the higher up you start, the easier it is to fall." "The young lady who mislaid her top note at a recent concert has not yet recovered it. It may be among the bunch of wrong ones struck by the pianist the same evening." (If any young lady singer in New York should suffer from the same misfortune, we venture timidly to suggest trying a "Lost" ad. under "Opportunities" in the *MUSICAL COURIER*. Rates on application. Advt.)

PRESENT AND FUTURE FAME

Paris went into mourning, so to speak, when the great actress, Rejane, died a few weeks ago. The death of Bizet, however, was not such a national affair at the time. The death of the actor Garrick was of vastly greater importance to the Londoners of the period than the passing of Oliver Goldsmith was. The demise of Edgar Allan Poe was without interest to Poe's fellow countrymen. In fact, in every age and land the actor, singer, player of an instrument, is more in the eye and nearer the heart of the public than any author or composer can be. When the executive artist passes on he takes with him the personality and the art which delighted the public. But the composer merely stops producing new works. The compositions he has written remain behind him to spread throughout the world or to perish. The presence or absence of the composer makes no difference to the works.

We speak of the death of Mozart as a tragedy. For the composer himself and his family circle no doubt it was. But the real tragedy for the world would have been if the works of Mozart had died instead of the composer. Mozart alive till this remote day would be of no service or attraction to the world which wants only the compositions of Mozart.

In the old cemeteries of Europe it is not difficult to find the most high flown language on the tombs of utterly unknown persons who were once the popular singers or actors or actresses of a generation which has passed away. And many a humble slab covers the remains of poets and composers whose names have since become famous in the world.

Charles Lamb, in his essay on the "Tragedies of Shakespeare," says some very scathing things about the epitaph on David Garrick's tomb in Westminster Abbey, wherein the actor is called a twin star with Shakespeare. Says Lamb: "The reflection it led me into was a kind of wonder, how, from the days of the actor here celebrated to our own, it should have been the fashion to compliment every performer in his turn, that has had the luck to please the town in any of the great characters of Shakespeare, with the notion of possessing a mind congenial with the poet's; how people should come thus unaccountably to confound the power of originating poetical images and conceptions with the faculty of being able to read or recite the same when put into words." We need quote no more of the essay in which Lamb sets out to prove that Shakespeare was greater than Garrick. The object of our editorial is to show that the actor or musical performer is nearer, and dearer, to the public than the dramatist or composer is. It seems hardly possible that the poet Milton was buried in the practically unimportant church of Saint Giles, and the actor Garrick was taken to Westminster Abbey. Yet such are the facts. Today we have a better knowledge of the greatness of Milton, as we have of Mozart. In Tennyson's beautiful metaphor, those names lie. "Foreshortened in the tract of time." We see them in their true relationships to the non-creative men of their periods.

We venture to assert that Liszt would hardly have had a follower if his compositions had been his only recommendation at the time of his death. It was Liszt the pianist who made the resounding name. Liszt the composer is very tardily making a permanent name.

We by no means insinuate that the actor, singer, pianist, or violinist is less important than the playwright or composer. The executive and reproductive artist must make hay while the sun shines. If he cannot get the ear of the public during the best period of his life he will never get it. And by no means can he transmit to future generations the least particle of his power over the emotions of the public. The great composers, on the other hand, very seldom get the ear of more than a very limited portion of the vast public that eventually comes to know their works. The vast public of today cannot understand how the very limited public of Bach's day allowed that giant of music to pass out of the world so obscurely. Are we not doing the same thing today? Who are the great men of our day whom future generations are going to revere? We wish we knew.

We make a few guesses from time to time but in reality the best that we can do is to join in the chorus of praise for the performers who most delight us, even though we suspect that our grandchildren will consider them as fallen idols and not to be compared with the great men who now live among us unrecognized.

MUSIC AND PUBLIC EDUCATION

The Organization of School Orchestras

An Important Element in School Management—The General View of the Subject by
a Teacher of Experience

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

[The article in this issue is another in the series of work done by prominent directors of music. Joseph P. Donnelly, assistant director of music in the public schools of Greater New York, has merited an enviable reputation in the matter of high school music direction, and the suggestions made by him are of inestimable value to teachers.—Editor's Note.]

"A properly organized and directed orchestra is the most useful adjunct of a well organized school. Its opportunities for co-operating with all departments and special activities are limited only by the limitations of the school itself. Its value as a stimulus for loyalty to school and country is inestimable. It is a power for ethical and spiritual inspiration. It offers a sterling example of the powers of organization. Its influence, however, is commensurate with its own standards of organization and playing ability. What should these standards be? In organization the selection of a director should be the first consideration. To be a musician of more or less solo attainments is not a sufficient qualification. In fact, many such musicians, competent in their own particular sphere, are frequently failures as musical directors of children. One who still retains the spirit of youth and has had some real orchestral experience himself is more apt to be successful along these lines.

"The most difficult task of the school orchestra director is to use discreetly his powers of discrimination. It is unfair to discard a prospective member because at present he is 'not good enough.' Discouragement at the school age is a calamity as many advanced in years can recall from bitter experience. True, a sense of pitch and rhythm in the applicant for membership is indispensable, but even these, especially the latter, can be improved under the influence of association and good direction. A waiting list is sometimes not only good but necessary. A modification of the waiting list is possible where room and circumstances permit. This method is particularly beneficial in the wind departments. It consists of permitting beginners to play and observe at rehearsals under the guidance of the more experienced players. In this way replacements are made possible when the older players graduate. This method practically organizes an active waiting list. Another plan is to have, where the school is sufficiently large, a second orchestra from which players may be promoted to the first orchestra. Because of the comparisons of individuals that naturally arise this plan is not always looked upon with favor by the members of the second orchestra. The writer is aware that disciplinarians who are disciplinarians for discipline's sake will frown at this suggestion. But herein lies the success of the organization.

"Musical children are like musical adults—temperamental, and, when capable of performing a musical service well, no one knows better than they their real value. The successful leader is here confronted with perhaps his most intricate problem, viz., that of sustaining a personal balance in his organization. The writer once heard a high school orchestra director remark 'an orchestra is as fast as its slowest member.' This suddenly roused the slow ones to greater endeavor and gave the thought of patience, helpfulness and forbearance to the better ones. Another school orchestra leader once said to me, when I reproved him for purchasing a cornet for six dollars, that a cheap instrument was better than no instrument. This is a grave fallacy. Standards must be maintained or we are in danger of giving false first impressions that may never be overcome. Let your instruments be the best obtainable. Rather have better instruments than many.

"This idea of standards should be maintained in tone and interpretation. Recently I heard an elementary school orchestra of evidently capable little players go through the Boccherini minuet without once playing the accidental D sharp. Who was at fault? If the D sharp was not discovered how could a good interpretation be expected? An orchestra of older students was recently commended for its playing possibilities and criticized for the grade of its selections. Again—who was at fault? My experience has shown that the human element is the big factor in the successful organizing of an orchestra. Let your parliamentary machinery be reduced to the minimum. Officers, particularly two good librarians, one for the music and one for the 'setting up' are indispensable. But it must be remembered that the purpose of an orchestra is to play, not to debate. I think it was in baseball the term bad actor was coined. A bad actor is one who can perform his part well, badly or indifferently but lacks an agreeable disposition. Experience will teach that no matter how well one can play if he be a bad actor the orchestra is better without him.

"This thought suggests considering the usefulness of the extremely talented or prodigious child in the school orchestra. Usually such children so far out-distance the others in their specialty that even when they are available for the school orchestra it is a problem to make them keep step with the others. Again, the demands upon them for individual practice are so urgent that their attendance at rehearsals is apt to be spasmodic thereby producing a bad influence on the attendance of others. Their outside engagements too are apt to conflict with the dates of the school orchestra, and in cases where dependence has been placed upon them, disappointment is the result. Frequently, too, these genius children have not the routine sense so essential to successful orchestral playing. Of course there are exceptions to this class as there are to all others. A young man who is now a national figure as a virtuoso

pianist when in the high school always held himself in readiness for an emergency even to playing the assembly marches. For the reasons stated above it was impossible for him to be an active member of the orchestra attending all rehearsals. Besides were such a one to occupy the position at rehearsals he would be crowding out some other who was in greater need of the practice and experience. I could also tell of a wonderful young trumpeter who actually played artistically on his B flat instrument the D trumpet obligato to 'The Trumpet Shall Sound' accompanying one of our best known oratorio singers at a school assembly. This pupil presented a different problem which was successfully solved by the director acknowledging his ability but not with a display of words. The assumption was that he was always correct. The boy thus enjoyed an unexpressed reputation which he felt it his duty to sustain. In points of interpretation, phrasing, manner of bowing, best position for certain effects, tone quality (especially of the brass), it will always be found a wiser plan to discuss with rather than to command such players. Of course the director must feel sure that the discussion will be led to the desired end.

"The next element to be considered is the alumni and faculty members. What advantage are they to the or-

MARY JORDAN BELIEVES SINGING EMBRACES ALL THE ARTS

Undoubtedly there have been numerous interviews published in the dailies throughout the country with Mary Jordan, that sterling contralto, but one of particular interest was that in the San Antonio Express of Sunday morning, May 16, in which the singer said so many things of vital importance to vocal students that they are worthy of reproduction in these columns.

"The young singer must know," she said, "that a good voice and its proper training will not bring success as an artist. Singing embraces all the arts and it is this wide knowledge and how to weave from them into the song that makes for genuine artistry.

A CURE FOR BRAIN FAG.

"When I am brain-fagged from studying and singing I go and look at pictures. When a student I have gone into stores and asked to look at costly velvets just for the satisfaction of enjoying their color and the sheen of the light playing in the nap when it was stroked by the fingers.

"When I take up a group of songs in a new language I must know more than the language and the meaning of the song. I must study the people, their history, their artistic expression. If I am doing a Russian folk song I must be in that song a Russian myself."

HOW SHE LEARNED HEBREW.

How Miss Jordan learned to sing Hebrew is typical. She is a soloist of the Temple Emanu-El Choir in New York City and knows the service ritual, but while coaching in Russian with a devout Russian Jew she had opportunity to visit an orthodox Jewish shrine, an obscure meeting place of learned elder rabbis who, every Friday night, gathered to study the ancient scrolls.

In speaking of this Miss Jordan said: "I suppose a woman never had been there before, and probably it never had been visited by a Christian. Only the known religious zeal of my guide, the Russian youth, and some powerful guarantees he must have made for sincerity, obtained admittance. But there in that little room on the East Side, by the dim light of candles, reflected in the faces of those

"ANYONE WHO CAN TALK CAN SING"—PAPALARDO

Arturo Papalardo is still rather a young man, but he has already won recognition as a conductor (having thirty-five operas in his repertory) and as a guide for some of the most prominent singers in their journey toward that common goal—success. His New York studio is looked upon by many in the profession as a sort of finishing school from which an ambitious student may step into public life. Yet not all of his pupils are desirous of entering upon a career, for Mr. Papalardo, numbers among his teaching list several well known society people who could rival professionals in the quality of voice, taste and interpretation, and vocal accomplishment. He is as competent in other fields of musical activity as he is in imparting the fundamental and advanced principles of bel canto. Mr. Papalardo is constantly being consulted by leading singers for coaching and stagecraft. Among the many artists who at various times have been under his tutelage are: Lucrezia Bori, Ethel Parkes, Inez Ferraris, Stella de Mette, Marta Wittkowska, Luigi Montesanto, etc.

Mr. Papalardo has conducted with success in this country, and has composed and arranged incidental music for such authors and producers as J. M. Barrie and the late Charles Frohman. Except for long periods of study in Italy, and while he conducted opera in Russia, Brazil and other countries, Mr. Papalardo has lived in America.

He believes that if a person possesses the gift of articulate speech, he can sing, more or less; but the oddity of the situation lies in the fact that people do not know whether they can sing or not until a teacher of authority has been consulted. Mr. Papalardo says that many of the beautiful voices, those that have charmed their hearers, have not always been natural, but merely highly developed.

chestra? What disadvantage? The answer to the first is, if you absolutely need them, use them. The answer to the second is, in the case of the alumnus, he is crowding out some freshman who is entitled to the place and the development. He is giving the director a false advantage and a false impression of his real resources which, when followed up, will become a recognized tradition, with the aforementioned condition of crowding out multiplied term by term.

"I know an orchestra that has not developed a student double bass player in years for the reason that a faculty member has always been available. I can contrast with that what might be entitled 'The Romance of a Contra Bass,' in which the old battered instrument could tell of at least five young men who played their way through college after he, the bass, had given them their first opportunity. This could not have been possible with an alumnus or a faculty member preempting the prerogatives of contra-bassist through so many years. I am sure too that this particular instrument would resent the trifling of any 'prof.' with his time honored strings.

Of course a distinction must be made between the school orchestra and the community orchestra. In smaller cities and towns where the school supply of players is not adequate to the demands of the community, or where the school population is not large enough to supply a sufficient number of players, the community idea is perhaps the better. But in larger cities where the high school population alone runs into the thousands it seems to me that the students are deserving of the first consideration."

FINAL WORD.

The above presents a wholesome approach to the subject of school organization. We view with great consideration the importance of such a matter, and urge strongly on the high school teachers of America the necessity for more personal perfection.

Too many failures have led to discouragements, where success might have been accomplished. Later we shall review the practical side of organization as presented by Glenn Woods, director of music in Oakland, Cal., where excellent work in this direction has commanded a country-wide reputation.

aged zealots poring over their huge scrolls, I really learned how to sing Hebrew."

When asked by the interviewer of the paper mentioned above what she considered to be the most difficult part of concert work Miss Jordan answered: "Making programs. It is no easy task to get up fourteen or fifteen programs for a concert tour before starting out and put into each program something which everybody in the audience, musical or not, can carry away. That's what a program should give, and to make such a program, taking care that every song, however simple, shall be up to the artistic standard of the whole, becomes sometimes almost a despair. Some of the audiences want ballads and some opera and some want only the ultra-modern songs with complex harmonies, and the program must be so selected each can have a little."

"SPINNING TONES."

One of Mary Jordan's favorite expressions when quizzed about how she sings is "by spinning tones." And her spinning tones sound just that way. In her programs the listener seldom consciously detects the difference in breathing between a pianissimo note and one sung with all Miss Jordan's lung power for the reason that she does not visibly or audibly depend upon air volume to make the sound. In other words, she does not sing "loud or soft." Instead she spins a thread of tone sometimes a silken cord and again a shred of gossamer as the song demands, but always a complete thread. A golfer would say that she follows-through on every note. And by this art of tone-spinning she obtains a very unusual effect when the song changes key.

"If you want to know how I change key imperceptibly," Miss Jordan continued, "I can describe it to you best by saying that I make a tone loop-the-loop. You know at Coney Island a car comes down an incline so fast it is carried up a sharp curve and brings itself around by momentum. I make a tone do the same thing by spinning it out until its own momentum brings it around and starts it in the new key."

For example—a person has only to consult a reputable singing teacher to discover that an even higher range is latent in him, to a degree never suspected.

Schumann-Heink's Southern Tour

Haensel & Jones, the managers of Mme. Schumann-Heink, are planning to have the prima donna make a tour of the South at the beginning of 1921. After resting the greater part of the month of December, she will begin her Southern tour at Newport News on the 25th, appearing in all of the South Atlantic States as far south as Florida, after which she will sing in Alabama, Mississippi and Arkansas, making a detour south to Oklahoma and Texas, which will conclude the end of February. Early in March Mme. Schumann-Heink will go to Colorado, then coming east through Kansas and Nebraska, then traveling north through Iowa and Minnesota. The singer will also have a number of appearances in Wisconsin the middle of April, following which she will spend the remainder of that month in the Middle West.

Vacation at Last for May Peterson

Judging from the continuation of her spring engagements, one was almost led to believe that May Peterson was to be cheated out of a well earned vacation, but the fact that she is already located in Weld, Me., ends all such thoughts. There she will remain until the first part of September.

Lazzari Interrupts Vacation for Two Concerts

Carolina Lazzari's vacation will be interrupted twice when she sings at Asbury Park, N. J., on August 12 and at the Stadium two days later.

SOME NOVEL TEACHING DUETS

Arthur Edward Johnstone Includes "Three Hand" Numbers Among Those Just Issued by the Art Publication Society

Piano music for two hands and for four hands is common enough, but the attention is immediately arrested when the legend "for three hands" appears on the cover of a piece of music. One is at a loss to understand what kind of a piano playing animal has the odd number of three hands until investigation shows that Arthur Edward Johnstone, in ten little duets just issued by the Art Publication Society, has hit upon the clever idea of employing for some of them two hands of the pupil to only one of the teacher, and again two of the teacher to one of the pupil, although many are in the conventional four hand duet form. They constitute op. 50, 51 and 52 and the titles are as follows: Op. 50, No. 1, "A Legend"; No. 2, "A Morning Walk"; No. 3, "Morning Praise"; No. 4, "Rather Serious"; op. 51, No. 1, "Sweet Lavender"; No. 2, "In the Twilight"; op. 52, No. 1, "A Little Waltz"; No. 2, "Evening in the Fields"; No. 3, "Just in Fun"; No. 4, "Come and Play."

They are, as the titles indicate, little musical pictures, each one carrying out the thought suggested by the title. Technically they are very simple, the three opuses grading respectively 1-A, 1-B and 2-A, thus making them available for progressive use. What distinguishes them and sets them far above the ordinary run of teacher and pupil pieces is the melodious freshness of the composer's invention. They are real tunes, with real meaning, even though they are kept in simple lines owing to the avoidance of anything except the simplest technical demands upon the pupil. The harmonization (mostly intrusted to the teach-

er's hands) is fresh and original and there are interesting new musical ideas for the youngsters, such, for instance, as the three measure phrases in "Sweet Lavender," a particularly charming piece. Then the idea of calling upon the pupil to contribute two-thirds of the playing, while the teacher uses only one hand, is novel and calculated to arouse both pride and interest on the part of the pupil.

From every standpoint these are some of the best teaching pieces we have seen in a long while. On the internal evidence it would be apparent that they were made by a musical educator of the first rank even though one did not know they were the work of Mr. Johnstone, who certainly is that. Paper, printing, etc., are up to the usual high Art Publication Society standard and as usual each number is preceded by a biographical sketch, the story, fingering, phrasing, and instructive annotations on subject matter, form the structure, interpretation and method of study, all prepared by the composer.

Helena Marsh Pleases Stadium Audience

Helena Marsh, an American contralto of the Metropolitan forces, was received with decided favor by the several thousand people who heard her sing with the National Symphony Orchestra at the Lewisohn Stadium, Tuesday evening, July 27. Possessing a voice of rich quality, which she handled in a thoroughly competent manner in her renditions of "Mon cœur s'ouvre à ta voix" from "Samson et Dalila" and the "Oh don fatale" aria from "Don Carlos," Miss Marsh gave such pleasure to her auditors that she was called upon to add encores after each number. The final one, "Kathleen Mavourneen," was sung with beautiful effect, the singer's distinct enunciation adding to her artistic delivery. Every word was easily understood throughout the entire stadium.

Array of Artists for Asbury Park

Asbury Park, N. J., July 29, 1920.—In consequence of the success of the Civic Concert Series held in the Arcade, Asbury Park, N. J., last summer, Mayor Hetrick, of that city, has again arranged with the Metropolitan Musical Bureau of New York for a similar course to be run on seven consecutive Thursday evenings, the first of which took place on July 29. The soloists at this concert were Orville Harrold, tenor, and Merle Alcock, contralto.

On August 5 a trio consisting of Marie Sundelius, soprano; Arthur Middleton, baritone, and Mario Chamlee, tenor, will appear. Anna Fittzu, soprano, and Carolina Lazzari, contralto, are booked for August 12; a quartet, consisting of Nina Morgana, soprano; Helena Marsh, contralto; Walter Wheatley, tenor, and Vicente Ballister, baritone, on August 19; on August 26, Marie Rappold, so-

prano, and Rafaelo Diaz, tenor; September 6, a sextet comprised of the following artists: Ruth Miller, soprano; Zelina Falco, contralto; Mario Chamlee, tenor; Walter Wheatley, tenor; Vicente Ballister, baritone, and Giovanni Martino, bass.

Cecil Arden Starts Season in August

Cecil Arden, contralto of the Metropolitan Opera Company, has been kept constantly busy this summer. On July 10 she sang at the Ocean Grove Auditorium, and on July 18 she made her first appearance in Buffalo. July 20, together with Nina Morgana, she scored a splendid



CECIL ARDEN,
Contralto.

success at the concert given by the American Zionist Association, when she sang the aria from "Samson and Dalila" as an opening number; her second group included "Les Beaux Reves," Buzzi-Peccia; "My Little House," Seneca Pierce; "No! John, No!" and by special request "Eli, Eli." On July 26 she was heard in Portland, Me., at the City Hall, in a joint recital with U. S. Kerr. Miss Arden's singing of "Ah mon Fils" brought her many recalls; for her second group she sang, for the first time, Buzzi-Peccia's effective setting of the Tagore poem, "Forget the Night"; "My Little House," Seneca Pierce; "The Mountain Girl's Lament," Victor Young, and Massenet's "Nuit D'Espagne." Miss Arden's fall tour will begin the latter part of August. She will be heard in many cities for the first time before the opening of the opera season.

Caruso to Open Biltmore Series

R. E. Johnston has announced the list of artists engaged for the Biltmore Friday Morning Musicales. Enrico Caruso will open the series on Friday morning, November 5, while other artists engaged are: Geraldine Farrar, Mary Garden, Titta Ruffo, Anna Fittzu, Jean Gerardy, Arthur Rubinstein, Charles Hackett, Guiomar Novaes, Mischa Levitzki, Jose Mardones, Cyrena Van Gordon, Nina Morgana, Carolina Lazzari, Edward Lankow, Rudolph Bochco, Leta May, Raoul Vidas, Isolde Menges, Lionel Storr, Delphine March and Lucile Orrell. Negotiations are pending for two celebrated artists, announcement of which will be made later.

John Meldrum Displays Skill in Recital

Before departing after a vacation spent at Cambridge Springs, Pa., John Meldrum, the pianist, gave a recital for the guests of the Hotel Riverside, where he had been staying, and the townspeople. His art was much discussed among music lovers in that locality and they were delighted at the opportunity of hearing him play. Chopin, Mendelssohn and Brahms were among the composers represented on the program. The opinion of the music critic of the Enterprise was that "the artist's work was faultless."

Winifred Byrd Discovered

Winifred Byrd thought that when she had been fortunate in renting a summer house in Sea Girt, N. J., with her nearest neighbor two blocks away and that neighbor a church, she was sure to escape the usual request for a concert for the benefit of some worthy institution. But—she was discovered within a week after her arrival in Sea Girt, and, as a result, the pianist will be heard in a recital at the Casino in Spring Lake, N. J., on August 11 at a benefit for St. Uriel Church.

Second Southern Tour for Lenora Sparkes

So many requests for recitals by Lenora Sparkes have been received by the Alkahest Lyceum Bureau, of Atlanta, which by special arrangement with Daniel Mayer is booking the Metropolitan soprano in the South, that Miss Sparkes will make a second Southern tour in January, in addition to the ten recitals which she will give in Alkahest territory, beginning on October 25. In January she will go as far as Mississippi.

Jollif for Columbia Concert

Norman Jollif has been engaged by Walter Henry Hall to sing the baritone roles in Hadyn's "Creation" and Hamilton Harty's "Mystic Trumpeter," which are to be given by the Columbia University Chorus, August 10 and 12, in the university gymnasium.

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SUMMER NOTES

Warren Gehrken, the young organist of St. Luke's P. E. Church, Brooklyn, and a composer of merit, has been elected conductor of the Grieg Society of Brooklyn. Two concerts will be given and fine success is already assured, for the officers are untiring in their ambition and assured of the right musical spirit with Mr. Gehrken in charge. The following constitute the official board: Walter H. Mills, president; Mrs. George D. Hamlin, J. V. W. Bergen, vice-presidents; Mildred L. Greenwald, secretary, and Mrs. M. E. Kinloch, treasurer.

Elizabeth Topping, pianist and instructor, is summering at Yulan, Sullivan County, N. Y., where daily walks, rowing, etc., contribute toward making her an athlete. Her talented little pupil, Henriette Darrieusec, who will give a recital next season, is with her studying. Simone is also with Miss Topping; she is a gifted young violinist.

Edwin Grasse, the violinist, organist and composer, is at Lake George, at his cousin's bungalow. Between rowing, bathing and playing sonatas from Bach to Strauss and Reger, he will work on some new compositions, returning to New York in time to arrange for the dictation of his newest work, "Ocean Overture." This is in B flat major, for orchestra, with organ, which instrument Mr. Grasse plays so well that, as he says, "he cannot think of any new composition without including the organ." He also says that "organists with gouty feet must refrain from attempting the organ part of the overture." Charles Heinrich will play his organ transcription of Schumann's D minor symphony next season, and Will C. Macfarlane is to perform his arrangement of Liszt's "Les Preludes" as soon as published. Both Daniel Philippi and Mr. Heinrich played the last named work from the manuscript last season.

Maryon Martin, who has been teaching voice in Lynchburg, Va., this summer, left that city recently to go to Thornton, N. H., for a vacation. The end of June two of her pupils from Amherst, Va., Annie Harrison and Cornelia Hauger, sang for their home club, and so delighted the members that they were asked to sing again in the near future. Miss Martin has many pupils enrolled for next season, with a wealth of fine tonal quality among the singers. This combined with the usual warm Southern temperament makes excellent material with which to work. Hester Bussey, soprano, is a student of fine ability, says Miss Martin.

Miltonella Beardsley's young piano pupil, Miles Merwin Kastendieck, gave a recital July 14 at a West Seventy-second street studio, New York. His numbers were five preludes by Chopin, and Mendelssohn's "Capriccio Brillante," and he played them with a vivacity and style which won him warm commendations on all sides. Jean de Mar, soprano, and Erle Stapleton, baritone, each sang once, lending charming variety, with Louise Calder at the piano.

Cecil Burleigh Opens Concert Series

At the new Warren, Spring Lake, N. J., through the suggestion of M. H. Hanson, a series of highly interesting and quite important musicales are being given on Friday evenings during the season. The concerts were started with three Cecil Burleigh recitals, the violinist-composer taking part in each program, and being responsible for the artistic building up of the latter. At these recitals an ultra-fashionable and clearly perceptible musical audience attends, and rarely has greater enthusiasm been shown among summer guests than is being evinced this season.

The first program introduced, besides Mr. Burleigh, James Reistrup, the Danish pianist, and the Brahms Quartet, consisting of four female voices, headed by Hilda Gelling, whose excellent singing caused a great deal of favorable comment. The quartet had to repeat many of its numbers with Archibald Sessions at the piano.

At the second concert, Friday night, July 23, the entire program was devoted to compositions by Cecil Burleigh, who played his second violin concerto and a group of his miniatures, delighting his audience. Some of Mr. Burleigh's piano works were played by Mr. Reistrup, and Elda Laska, a young Polish-American mezzo-soprano with an exquisite voice and fine style, sang two groups of Burleigh's popular songs.

At the following musicale Dora De Phillippe, of the Chicago Opera, was scheduled to be the featured artist along with Mr. Burleigh. The management of the Warren, Mr. and Mrs. W. B. Stubbs, are to be congratulated on having started a movement for better music at this seashore resort.

Baritone MacGregor Compliments Scott

At the recent Redpath Community Chautauqua in Norwich, N. Y., Knight MacGregor, baritone soloist, learned after he reached the tent for the concert that Norwich was the home of John Prindle Scott, the song writer. As a compliment to Mr. Scott he made a brief speech and opened the program with "The Voice in the Wilderness." In the same tent, the night before, Harriett Barclay Riesberg, soprano, sang with telling dramatic effect Mr. Scott's "Repent Ye."

Laurie Merrill Sings for Yacht Club

Laurie Merrill, soprano, accompanied by her sister, Madeleine Merrill, was the soloist at a "musical evening" given by the Bayside Yacht Club on Wednesday evening, July 14. Miss Merrill sang the complete "Jewel" song from "Faust" and a group of songs, including "Tes Yeux," "Rabey," "Ho, Mr. Piper," "Pearl Curran," "To You," "Roden-deck," and "By the Waters of Minnetonka," Lieurance.

Birgit Engell Draws "Crowded Houses"

Word has been received from Copenhagen that Birgit Engell's recitals have been "crowded to the doors," also that "Miss Engell is one of those rare singers who are as great whether they are on the opera stage or in a concert hall."

Harold Land Heard at Norfolk, Conn.

Harold Land sang a program of twelve numbers at the Norfolk, Conn., Golf Club on July 24. His "American

program" included works by Harriet Ware, Strickland, Huhn, Gartlan, Fay Foster, Burleigh and other American composers. So highly was his singing enjoyed that he had to repeat McGill's "Duna," Gartlan's "Lilac Tree" and Burleigh's "Hard Times."

Namara Takes Five Encores

On Thursday evening, July 29, Margaret Namara, soprano, drew a large audience to the Stadium. She was heard in two French arias, "Depuis le Jour," from Charpentier's "Louise," and the ever popular "Romeo and Juliet" waltz by Gounod. Mme. Namara was in good voice and her singing delighted the appreciative audience to the extent of its demanding five encores, three of which were the "Traviata" aria, gavotte from Massenet's "Manon" (piano accompaniments of which were played by Marvin Maazel), and "Love's on the High Road," Rogers, to her own accompaniment. In the matter of winning her audience, Mme. Namara never has any difficulty, her charm and naturalness of manner, in addition to a striking appearance, tending toward this conquest.

Schmitz to Bring Back New Works

E. Robert Schmitz, French pianist, who is at present touring France as soloist with the Paris Conservatory Orchestra, M. Gaubert, conductor, will bring back with him many new piano compositions which have never been heard in this country before when he returns early in September. Chief among these will be six studies for piano and orchestra and

a fantasy upon a cantile of Provence by Darius Milhaud, head of the club of "six" composers, whose works have been played by practically every big society in Europe, and whose "Le Boeuf sur le tete" was recently played in London. Milhaud is one of the leading figures of modern French music in Europe today and has dedicated two of these new works to Mr. Schmitz. He will also bring a new fantasy by Louis Aubert, a fantasy by Germaine Taillefe, and one by P. Le Flem which will be new to this country, besides many new compositions for piano by Ravel, Debussy, Enesco, Paul Le Fleur and many others.

Before beginning his concert tour for the coming year Mr. Schmitz will conduct a master piano class in New York City, beginning early in September. His concert tour for the coming year, which has been extensively booked, will take him from coast to coast, including all the principal cities of the Middle West.

Macbeth for Asheville Festival

Florence Macbeth's season has been one of continual successes, first in opera, then on a coast to coast tour, and more recently at many of the festivals, where she secured re-engagements for next season. Her next festival date will be Asheville, N. C., where she will sing with Orville Harrold on August 19. Immediately after this appearance, she will leave for the mountains to be gone a month, before returning for what promises to be the business season of her career. Every moment of her time is booked until next April.

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Photo by Mishkin, N. Y.

United to a voice of much natural beauty moreover, she has a charming stage presence and found such favor with the audience as to win repeated encores.—*Providence Evening Tribune*, April 12, 1920.

The first two songs, "Oh! had I Jubal's Lyre" and "Care Selve," enabled her to show marvelous breath control and beautiful clarity of tone. The last, "Lo! Here the Gentle Lark," by Bishop, as well as "Theme and Variations" by Proch, gave her opportunity to show the excellence of her coloratura.—*Washington Herald*.

With her first number Eleanor Brock demonstrated a clear title of "The Southern Lark." With a voice of velvety smoothness and of exquisite quality this vocalist sang with the joyous notes of the herald of the morn. Her liquid notes came with a flow of sustained beauty that has been heard but seldom here. Miss Brock's charming personality is an exquisite reflection of her superb vocal gifts.—*The Johnstown Democrat*.

Miss Brock, an American concert debutante, proved that her title of "The Southern Lark" is

a fitting tribute. Her voice is a sweet, lyrical soprano with tones that are as true and clear as a bell. Her work certainly promises to assure her a place as one of the coming American artists.—*Ann Arbor, Michigan, Daily*.

Dainty flutelike trills display a voice control that is truly fascinating. Miss Brock opened the well selected program, her numbers including a few songs by Handel. Proch's "Theme and Variations" was one of the best numbers sung by the soprano.—*Altoona Mirror*.

It was in the singing of the "Theme and Variations" by Proch that the youthful singer's voice and art reached their fullest expression. This number with its variety of color, its runs, trills and rapid passages was interpreted with the adequacy, skill, understanding and technique which combine to form pure musical art. She was called back again and again and finally she sang simply and sweetly "The Last Rose of Summer."—*Morgantown Post*.

Bonci shared the honors with Eleanor Brock, a young and prepossessing American soprano. At the finish of the first part of the program she ended a duet with Signor Bonci with a fine full-throated climax, stirring the audience to a great demonstration.—*Brooklyn Standard Union*.

Miss Brock is young, lovely, gracious and winning. But far more she is a rare singer. Her gift of voice is rare and her use of it is still more rare. As a song artist she is practically alone among the sopranos who appeared here. In the "Theme and Variations" by Proch, which was one of her best numbers, there was opportunity to show the complete command of her resources of flexibility, breath control, sweetness of tone and all the other technical equipment of which she is possessed.—*Morgantown New Dominion*.

Miss Brock is a young singer with a very high coloratura voice of exquisite lyric quality. Her phrasing is good and she has delightful style in singing.—*Washington Post*.

Eleanor Brock has a flutelike voice, silver clear and absolutely irreproachable on inconceivably high notes with its beauty, undiminished by any irritating, mouth-filling, volume of noise in breathing. Her breath control is as faultless as her voice is sweet. She completely captivated each and every one in the audience.—*Altoona Times*.

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NEW YORK SYMPHONY WINS POPULARITY AT CHAUTAUQUA

Willeke Completes Three Weeks' Direction with Request Program—Pollain to Conduct for Remainder of Season
—Marcosson Recital Series Opens—Horatio Connell Gives Excellent Program

Chautauqua, N. Y., July 24, 1920.—The New York Symphony Orchestra brought to a close the first three weeks of its Chautauqua engagement under the baton of Willem Willeke with the concert given Saturday evening, July 24. The fine work of the orchestra and its able conductor has brought great pleasure to the thousands who have heard it. A chief feature of the Saturday concert were the two violin solos played by Arthur Lichstein, concertmaster of the orchestra. They were "Serenade" and "Fantasie Oriental," two of his own compositions, which are still in manuscript and were given their first public rendition in Chautauqua.

SYMPHONY REQUEST PROGRAM.

It was a special request program that the orchestra presented at its twilight concert Friday, July 23, comprising six numbers that had made the most pleasing impression on Chautauqua audiences during the previous three weeks.

These included "Le Roi d'Ys," Lalo; second movement of the "New World Symphony," Dvorák; "Invitation to the Dance," Weber; "Les Preludes," Liszt; introduction to Act I of "Die Meistersinger," Wagner, and "Ride of the Valkyries," Wagner.

Rene Pollain is to conduct the orchestra for the remainder of its engagement, until August 14.

MARCOSSON RECITAL SERIES OPENS.

The first of Sol Marcosson's Tuesday violin recitals took place on July 20. The program consisted of several numbers from Grieg, the American composers Albert Spalding, Cecil Burleigh, Clarence Cameron White, Ethel Barnes and Earl Drake, and the eighteenth and seventeenth century old masters, Pugnani, Martini and Paganini.

Mr. Marcosson possesses two unusually valuable violins, a Guarnerius which belonged to Lord Leigh and a "Titan" Stradivarius that he has played for twenty years.

HORATIO CONNELL GIVES RECITAL.

Horatio Connell, bass-baritone, gave a recital Wednesday afternoon that was characterized by splendid artistry and exceptional musicianship. His interpretation of the songs, whether it was the sonorous "Nature's Praise of God," delivered with broadness and roundness of tone, or Fay Foster's sprightly "Secret Languages," was always sincere and expressive of mood. Mr. Connell possesses a voice that suits itself to the dainty love ballad as well as the operatic aria. So excellent was his rendering of "L'Heure Exquise" that he was compelled to repeat it. Fred J. Shattuck, accompanist, came in for a share of the applause. H. G.

Scandinavians Acclaim Sandby

Alfild Sandby, who accompanied her husband, Herman Sandby, the cellist, upon his concert tour of Scandinavia,



MR. AND MRS. HERMAN SANDBY.

Photographed with several Lapps at Finnmarken, Norway. These Lapps never grow taller.

writes from Rorvig, Denmark, in the following graphic manner, concerning their trip:

If the accompanying picture reaches you on a hot day, you'll feast your eyes on the May snows of the region bounded by the Ice Sea! But it isn't as cold as it looks. We struck calm weather, and the tour was thrilling! We couldn't get enough, so we've taken a few days off from concertizing and gone with the Lapps for a jaunt with their reindeer! It's the climax of the North! From the day, we left Throndhjem, it was a grand panorama of the wildest beauty—mist effects of Fata Morgana that made the old myths and legends of unearthly lands seem true. Not the least of our pleasures was to talk with the brave fisher folk. They are the true vikings of the present; nerves of steel and wills of iron, they tame the seas and gather the gold from the icy depths where so many of them are doomed to pay back with their lives.

These people are full of poetry and music. They have no use for ragtime; they go wild over Locatelli and Boccherini sonatas, tear the roof off (literally) for a religious aria of Bach and Lotti! They are used to the very best, and if a second class musician arrives they have been known to ask to get their money back! They cut their roses off (roses in Northland are grown in windows only) for Herman Sandby; and drew all the honey out of his heart in return. I tell you playing for such people is vitalizing for the artist! Otherwise, we couldn't have stood it. In six weeks we've only slept a few hours each night on account of the midnight sun. If we broke up their parties at two in the morning, we found the town folk promenading and chatting outside our windows, so it wasn't much use trying to sleep before people went home or to work. This is the saga land, unspoiled by railway or trams; only those who brave the seas can get here, and one has to be a pretty good sailor and athlete! And then, to really enjoy it, one has to speak their language, the old Norse language, revived in the dialect now recognized by the state as the true Norwegian tongue. We managed it all and feel as though we had been a part of a beautiful chapter in a saga! About a hundred concerts in Scandinavia last season; these in the far north were the most inspiring! Wouldn't have missed it for the world!

Minna Kaufmann Has Thrilling Voyage

Word has been received from Minna Kaufmann, who is spending the summer months in Norway of a thrilling trip across the sea. Mme. Kaufmann sailed on June 4 on the Bergensfjord, which is an oil burning vessel. During the second night out, the steamer caught fire, and continued to burn for about twenty-four hours, during which time there was constant danger of explosions. Mme. Kaufmann writes that it was remarkable how cool and collected most of the passengers remained, although all were in constant readiness to leave the ship at a moment's notice. The fire was finally brought under control and the voyage resumed.

Mme. Kaufmann further writes that she is having a delightful time touring Norway and is enjoying a good rest.

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August, 1920.

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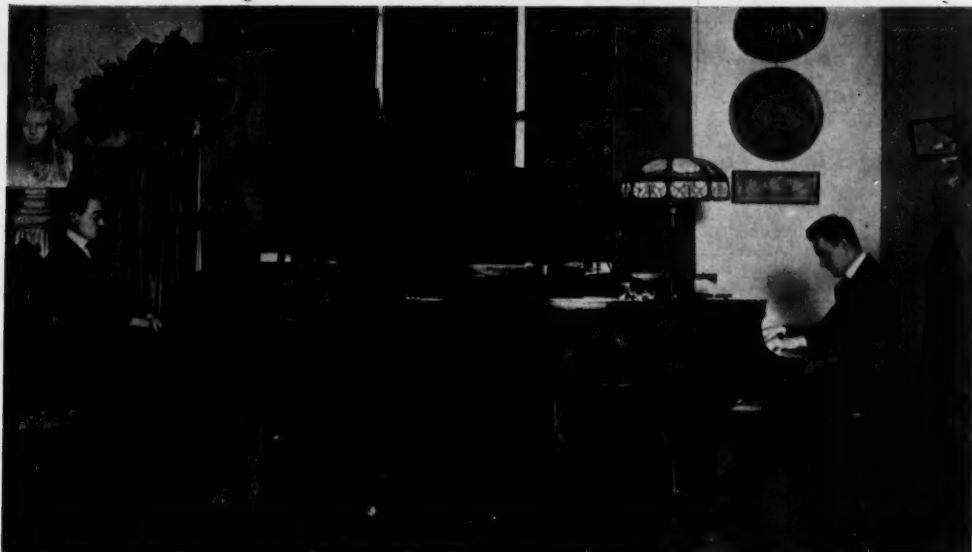
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GUY MAIER AND LEE PATTISON,

The two-piano recitalists, who recently returned from a most successful European tour.

More European Success For Maier and Pattison

Pattison Weds English Girl as Outcome of War Romance

Earlier reports from Europe have told of the extraordinary successes won by Guy Maier and Lee Pattison, those sterling pianists, in their novel two-piano recitals, and also that they have been engaged for a return trip next season. A communication from London relates how, after the first concert, "the people cheered and yelled—the event resembled a football game rather than a concert!" They played four times in London and twice in Paris, and each recital was the occasion of a brilliant success. Mr. Maier also played alone at the home of Jacques Rouché (director of the Opéra), being heard in a program of American pieces by MacDowell, Hill and Dett, besides numbers from Brahms and Chopin.

"Now, for the third time in two months," writes Maier from Paris, "I am 'off' again for England—this time to play the organ (!) for Pattison's wedding. He will be married on July 6 to Gladys M. E. Cousins, at St. Phillip's Church, Earl's Court, Kensington, London. As a prelude I am playing a short Bach program (according to Patti-

son's wish). During the ceremony Mrs. Benjamin Lathrop, head of the American Fund for French Wounded, will sing Bach's 'My Heart Ever Faithful.' After a honeymoon in England the Pattisons are returning to America for our first appearance of the season at Mrs. Coolidge's Berkshire Festival, September 23." Mr. Pattison met Miss Cousins while he was a member of the A. E. F. She is an English girl who was also engaged in war work at the time.

Mr. Maier was also honored with an invitation to do some entertainment work for the American army at Coblenz this summer, but he had to decline. His letter also contains the welcome information that he is "returning 'laden down' with all sorts of delightful novelties for my young people's concerts and with many fascinating new pieces for two pianos."

Important Task for Mrs. Oberndorfer

Mrs. Marx E. Oberndorfer, of Chicago, who has been appointed the national music chairman of the National Federation of Women's Clubs, will plan and direct the musical activities in over ten thousand clubs in America. Mrs. Oberndorfer (Anne Shaw Faulkner) is the author of "What We Hear in Music," "Music in the Home" and "Americanization Songs," and is co-editor with Frederick A. Stock in the "Music in the Home Series" of orchestral compositions. With her husband, a pianist, Mrs. Oberndorfer has won a national reputation as a lecturer on music for the Oberndorfer Opera Musicales.

Mrs. Oberndorfer believes that the greatest development in music which the world has ever known is about to take place in America, and she is confident that the women's clubs are the most important influence to bring about this musical renaissance. Mrs. Oberndorfer plans through the medium of the music memory contest in the schools, the community sings in the churches, department stores, industries, jails and public institutions, and by the establishment



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MRS. MARX OBERNDORFER,

The National Music Chairman of the National Federation of Women's Clubs.

of community music centers, to make music a vital part of the daily life in America. Mrs. Oberndorfer declares that America has the greatest musical inheritance in the world and that we shall not always be a nation of "jazz" and "ragtime" but are on the threshold of the establishment of a great American school of music.

At the recent biennial of the National Federation of Women's Clubs, held in Des Moines in June, the clubs passed a resolution condemning the vulgar popular songs of the day and promising support to aid in the development of all good American music.

Fitziu to Sing at Asbury Park

Anna Fitziu will sing at Asbury Park, N. J., on August 12. Immediately afterward she will sail for Europe.

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AMERICAN CONSERVATORY AND CHICAGO MUSICAL COLLEGE FINAL RECITALS

Artist Pupils of Lhevinne, Bispham and Butler Take Part—
Boguslawski In Recital

Chicago, Ill., July 31, 1920.—The last of the series of summer recitals given by the American Conservatory took place Wednesday morning, July 28, at Kimball Hall, before a large audience of students and music lovers. A program of exceptional merit was presented by artist-pupils of Josef Lhevinne, David Bispham and Herbert Butler. Those participating were: Doris Peterson, Hinsdale, Ill.; W. L. Vick, Louisville, Ky.; Loraine Earnest, Chicago, Ill.; Katherine B. Peeples, Dallas, Tex.; Hulda Blank, Chicago, Ill.; Aaron Ascher, Chicago Heights, Ill.; W. E. Allen, Austin, Tex.; Samuel Frankel, Chicago, Ill.; Sarah Stein, Philadelphia, Pa.; J. P. Shaddick, Tampa, Fla.; Nell Cave, San Diego, Cal.

The name "artist-pupils" was decidedly appropriate, the various participants rendering their numbers in a manner that showed the unusual achievement in artistic endeavor.

MOISSAYE BOGUSLAWSKI IN RECITAL

Moissaye (formerly Moses) Boguslawski, pianist and instructor at the Bush Conservatory of Music, was presented in recital by Carl Kinsey, manager and vice-president of the Chicago Musical College, last Tuesday morning, July 27, at Ziegfeld Theater.

ORA LIGHTNER FROST OPENS CHICAGO OFFICE.

Ora Lightner Frost, manager of Gergette La Motte, gifted young pianist, has opened an office here in the Fine Arts Building to look after the interests of her promising artist.

LOUISE ST. JOHN WESTERVELT TO REST.

After a most taxing season of teaching at the Columbia School of Music, Louise St. John Westervelt, the prominent vocal teacher and coach, will journey to Pentwater, Mich., where she will enjoy a well earned rest during the month of August. Miss Westervelt has just finished this week one of her biggest seasons. This summer the Columbia School of Music, where Miss Westervelt is one of the head vocal teachers, has added a new feature to its summer course—a class for public school teachers to study music—and has made arrangements with the Board of Education to give credits to the teachers for the same. A fourteen week class has just closed, the teachers of which made minor credits and have expressed the desire to return next summer to make a major credit. This was established by Miss Westervelt, who also gave one hour

each day to the special public school supervisors' class in choral singing.

HARRY LOEB A VISITOR.

This office was favored this week with the visit of Harry Brunswick Loeb, who besides being manager of the artistic department of Phil Werlein, Ltd., is also the MUSICAL COURIER's representative in New Orleans, La. Mr. Loeb is spending a few weeks here with friends and enjoying a rest and vacation together.

HANS HESS' INTERESTING VACATION.

Hans Hess, Chicago's prominent cellist, has just returned from a most interesting vacation at White Lake, Mich. Being an expert swimmer, his vacation was made doubly interesting through the kindness of Captain Barnard, whose acquaintance Mr. Hess made up there. Captain Barnard interested Mr. Hess in life saving, teaching him all the fundamentals, and before the cellist left White Lake he had become so engrossed and so able in it that Captain Barnard pronounced him an excellent life saver.

CHICAGO MUSICAL COLLEGE NOTES.

Carl Kinsey and Mrs. Kinsey have left Chicago for New York en route to Europe. Traveling with them are Mr. and Mrs. Edward Collins. Mr. Collins was married on Wednesday to Frieda Mayer.

The concert that was given by the Chicago Musical College this Saturday morning in Ziegfeld Theater at eleven o'clock was presented by advanced students of the piano, violin and vocal departments.

The Chicago Musical College gave its closing concert of the season Saturday morning in Ziegfeld Theater. Advanced students in the piano, violin and vocal departments presented the program. Jewell Klaracy, vocal student of the college, has been engaged for a six weeks' concert tour in Mexico. The guest instructors from New York—Oscar Saenger, Herbert Witherspoon, Delia Valeri and Percy Grainger—finish their teaching in the Chicago Musical College this week. They have been so besieged by eager applicants for their instruction that the teaching time of each has been completely filled.

JEANNETTE COX.

Virginia Rea Has Busy Season Ahead

Brilliant and vivid are the two adjectives that best describe Virginia Rea, the young American coloratura soprano, who will make her first extensive concert tour next



Photo by Nicholas Murray.

VIRGINIA REA,
Coloratura soprano.

season, under the direction of the International Concert Bureau. Possessing a vivacious and captivating manner, a very generous amount of good looks and a beautiful voice, Miss Rea has all the requisites for the brilliant career upon which she has embarked. An American by

birth and training, Miss Rea will demonstrate that a coloratura soprano of the first rank can be developed on this side of the Atlantic. After a month's rest at Lake George she will return to New York early in September to make some new phonograph records and to prepare for her forthcoming tour.

Max Rosen a "Fascinating" Fisherman

That Max Rosen, the deservedly popular young violinist, is as successful catching fish as he is in "hooking" engagements was recently demonstrated to the writer when he



Photo by Illustrated News.

MAX ROSEN.

accompanied Mr. Rosen on a fishing trip at Lake George, where he is summering.

"He even fascinates the fish," said the old captain who steered the party to the proper channels, and, when we saw the famous violinist pull up one after another with the utmost nonchalance, we had to agree that there was something of personal magnetism about it all. The only tragedy of the trip was the frequency with which the fish called black bass appeared on the end of the line, since that particular species was subject to the sportsman's law that forbade its capture until later in the season. We particularly admired the philosophical way in which Mr. Rosen unhooked his premature conquests and threw them back in the lake. After all, what did the loss of a fish or two mean in his busy life!

B.

Sidney Silber in Automobile Accident

Sidney Silber, head of the piano department at the University School of Music, Lincoln, Neb., and his family narrowly escaped serious injury on July 21 when an automobile in which they were riding plunged into a ditch near Canyon City, Texas. The machine—a Stearns-Knight sedan—overturned and rolled down a thirty-foot embankment when the front wheels caught in the gravel thus jerking the steering wheel out of B. V. Blackwell's hands, the owner of the car who was driving at the time of the accident. Mrs. Blackwell, who was also a member of the party, received a broken shoulder, but the remaining occupants of the car fortunately escaped with but slight injuries.

Namara to Sing in Saratoga

Marguerite Namara will sing in Saratoga with Franko's Band on August 11. Her recent appearance at the Lewisohn Stadium is still fresh in the minds of those who formed the large audience in attendance. The young soprano so delighted her hearers that, despite the fact that she gave five encores, they still demanded more. Additional numbers would have been granted had not Conductor Rothwell been obliged to finish the program because he had not entirely recovered from his recent illness.

"The Wind's in the South" a Summer Favorite

John Prindle Scott's coloratura song, "The Wind's in the South," is still a prime favorite among the prima donnas. Florence Macbeth won a double encore with it in Albany recently. Marie Zandt sang it at the Swedish Singers' Festival in Portland, Ore., and Goldie Chamberlain featured it in New York. Fritzie Scheff is using it on her vaudeville tour, and opened her act with it at Keith's Theater in Syracuse, N. Y., last week.

Mona Bates Reengaged for Stadium Concert

Mona Bates, the young Canadian pianist who created a favorable impression in New York last summer at a Stadium concert, as well as at her piano recital in Aeolian Hall, has been re-engaged as soloist for one of this season's Stadium concerts appearing in August, on which occasion Miss Bates will play Liszt's E flat concerto.

Scott's "Nocturne" Published

The house of G. Schirmer, Inc., has issued a new work by John Prindle Scott, quite the most voluminous from this composer's pen. It is called "Nocturne," and is in the form of a trio for medium voice, cello and violin, with piano accompaniment. The work comprises some twenty pages and is handsomely published with heavy paper covers.

Freeman Called Artist of First Rank

Grace Freeman recently appeared in concert at the Park Theater, Newton, N. J., and, in reviewing the event, one of the local papers spoke of her as an artist of the first rank. The young violinist played Kreisler's "Caprice Viennois" and "La Gitana."

Patton Introduces "The Light"

When Fred Patton sang at the Stadium on Tuesday evening, July 27, he presented Frederick W. Vanderpool's new song, "The Light," for the first time in New York. He gave it to orchestral accompaniment and sang it exceptionally well.

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"Everyone Cannot Be a Genius, but Almost Every-one Can Be Proficient," Says the Dean of Mills College

Edward F. Schneider Also Maintains That Music is Necessary for Civic Betterment—Attention Must Be Paid to Practical Side

"STUDY of music should be a means to create better home and civic efficiency."

This is the practical idea in the study of the harmonic art, an ideal of Mills College, according to Dean Edward F. Schneider, eminent composer and head of the Mills College department of music, Oakland, Cal.

"The time has come when we must get away from the idea that music is merely a side issue, an amusement," says Dean Schneider. "There is nothing in modern education which can do more toward improving our social conditions or in bettering us in every way than music. I am not saying this from the position of a teacher of music, but from the angle of a practical citizen. Through music the home and civic life of our people can be vastly improved and advanced. If a child is brought up in the proper atmosphere and is, at an early age, taught the love of pictures, books and music, then that child is going to grow up to be a better citizen for his training."

"And herein lies my main argument in the insistence upon a practical course in music at Mills. Theory is all right, but pay more attention to the practical side! The message which I would like to drive home above all others to the American people, and especially to the young women of America, is not to neglect the study of music even though one is not a genius or finished performer. There is nothing which can enter their lives which will have

a more ennobling effect or which will influence their future activities more than will music. It will open up new worlds to them and bring about them a different circle of friends. There is no stronger factor in maintaining harmony in the home than music, either, for it is both recreation and an instructor."

"With a practical foundation, there is no reason why the young woman, after she leaves college and takes up the duties of the home, should lay her music aside. There is self improvement to consider, the pleasure of her husband, and the education of her children all directly and greatly influenced by her knowledge of music."

"Everyone cannot be a genius, but with a little study almost anyone can become a proficient performer in some line of music and endeavor. This they should do."

"The trouble with the average college course of today, as I see it, is that too much attention is being paid to the theoretical side of the subject and not enough to this practical side. To my way of thinking, this side is, for the interest of the entire community, the most important. We must have the theory, but not to the exclusion of everything else. Another fault is that teachers in our modern colleges can see but little of importance in any study but the subject that they themselves are teaching. In consequence, the students who take up music as a study find themselves adding more and more of other courses until

it comes to the point where something must be dropped. Music is usually the one to suffer, where as a matter of fact it should be held above many of the others."

"The average student has come to regard music as an evil which must be gone through with in order to make up a number of necessary credits. This impression should not prevail, and only through practical training can it be eradicated from the student mind."

"The genius will develop in spite of any college training, but the other girl needs encouragement, and it seems to me that this is the important thing to be considered in the college of today."

Mills College has an especially efficient musical staff. Dean Schneider has studied extensively both in the United States and in Europe. He is the composer of a number of pieces; his last symphony, "In Autumn Time," was produced by the San Francisco Symphony Orchestra under the direction of Henry Hadley. He is at work on a symphonic poem which will be ready for presentation next season. He has written the music for two of the grove plays of the Bohemian Club. The first, "The Triumph of Bohemia," was written in collaboration with George Stirling; the second, "Apollo," was written in collaboration with Frank Pixley.

Evelyn Stepani is assistant dean of Mills, and Dr. Arthur Weiss is instructor of cello, Antonio De Grassi the violin, and William Carruth, the organ. The other instructors are also well known on the Pacific Coast for concert and orchestral work. Lauretta Sweesy is director of music education; F. M. Biggerstaff, of piano; Henrietta Blanchard, voice; Alice Baumbaugh, history and harmony; W. J. McCoy, counterpoint and composition; and Miss Billie May Spaulding, assistant.

Especially attention is given students desiring to make music teaching their specialty. In the theoretical part of the courses considerable attention is paid to choral and choir singing, with exemplification of the work Sunday evenings in the college chapel.

Once a year a concert is given by the students studying music at Mills. This year the concert was held in the St. Francis on May 15.

Z.

Our Own Sherlock Holmes Jr.

A little visit along the Jersey coast recently brought to light the summer hiding places of a number of musical folk. Herbert Sachs-Hirsch, the pianist, sporting a new (?) automobile, had a little trouble backing into a driveway along Fourth avenue. Dorothy Follis, of the Chicago Opera, was enjoying herself at the Throckmorton Hotel, in Allenhurst. Alexander Lambert's big house in Avon showed signs of life (couple of bathing suits on the line), even if the celebrated pianist was West at the time. Spencer Driggs was looking the bathers over from the boardwalk in Asbury. Young Arthur Pryor and his father took turns in wielding the baton at the Asbury Arcade. Miss Fay took her morning dips at Bradley Beach. Lenora Sparkes found pleasure in parading the Asbury boardwalk. And so I could go on ad infinitum; but—

John Lyman was suppering at the Blue Ribbon restaurant a week ago Tuesday night.

On a recent Wednesday I bumped into Alexa Boone, who, with bag and baggage, was heading for the Long Island Railroad. She has left Riccordi, she says, and expects to enjoy a real vacation.

Two Thursdays ago, along Fifth avenue, between eleven and three, I saw Rudolph Ganz alone, Leopold Godowsky with two young pupils (?), Manager Hugo Boucek, Conductor Max Jacobs, Manager L. E. Behymer.

Elsie Snyder, the Newark soprano, was rushing for a train at Grand Central station a week ago Wednesday.

Mrs. Charles Ginsburg, who was Blanche Freedman previous to acquiring her husband in June last, was at the Stadium concert Tuesday evening of last week. Like the proverbial warhorse, Mrs. Freedman-Ginsburg still thrills at the smell of battle and could not, in fact, manage to keep away from the scene of combat. In other words, she has accepted a position with the new International Concert Bureau which will keep her busy three days a week. When her husband was asked about it, he said: "Splendid! I had no idea married life could be so happy!"

Suppose it must be ice cream these days. Anyway, I saw Mary Cooke, the pianist; Florence Nelson, the soprano, and Henry Scott, the former Metropolitan bass, buying ice cream at a little delicatessen shop on East Twenty-ninth street.

Alice Gordon, who has helped to make a large number of big Broadway musical comedies a success, the latest being "Lassies," was quietly seated just across from me at Lorbers' restaurant the other night quietly chatting over some fancy salad.

S. H., JR.

Cissie Sewell Studying with Zerffi

The latest addition to William C. Zerffi's class is the leading woman of "Honey Girl," which is playing at the Cohan & Harris Theater. Cissie Sewell is an excellent dancer but she has been studying singing with Mr. Zerffi for the past two months and he expects her to do something really worth while before much longer.

Lena Doria Devine Pupil Scores

Ruth Deputi, a leading church singer of Cincinnati, is among the artist-pupils studying this summer with Lena Doria Devine. She sang on a recent Friday as guest soloist at the chapel of Columbia University, making a decidedly favorable impression with her lovely contralto voice and artistic rendition of John Prindle Scott's setting of "Come Unto Me."

Series of Concerts for Nantucket, Mass.

On Wednesday evening, July 21, an enjoyable concert was given at the Nantucket (Mass.) Yacht Club, under the direction of Mrs. A. D. Bramhall, who is planning a

series of concerts to take place during the summer. Over 300 persons attended this first one and the artists were extremely well received, each being obliged to give additional numbers. Those appearing included: Marie Magdeleine Du Carp, pianist; Edgar Schofield, baritone; Irene Williams, soprano. Ellmer Zoller was the accompanist.

Harold Land Sings at Stockbridge

July 17, Harold Land gave a recital at Heaton Hall, Stockbridge, Mass., singing a program of twenty-two

songs. Of these he had to repeat those by Homer, Burleigh, McGill and the new "Lilac Tree," by Gartlan. Beside these he added three more as encores. Next month he will be heard at Chautauqua Assembly, New York.

To Mr. and Mrs. Gleason—A Son

A second son has arrived in the family of Mr. and Mrs. Harold Gleason, of Rochester, N. Y. Mr. Gleason was formerly organist of the Fifth Avenue Presbyterian Church, New York.

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ACROSS THE COUNTRY

Asheville, N. C., July 15, 1920.—The Aeolian Choral Society concert, given under the direction of Crosby Adams on July 14, was characterized by the same points of excellence that invariably mark the highly artistic performances of this organization. All of the numbers on the program, which featured compositions of contemporary American writers, were liberally applauded by a most enthusiastic and appreciative audience.

Music lovers of Asheville are engrossed in plans and arrangements for Music Week, which begins August 16. This occasion will give practical demonstration to the potentialities of this section as a national center of community music. Interest in community music is receiving local impetus by the series of lectures now being delivered on ballads and folklore of the South by Dr. C. Alphenso Smith. Dr. Smith has organized here a folk-re society which has already entered upon the systematic preservation of the legendary ballads of the southern Appalachians.

Atlantic City, N. J., July 19, 1920.—A good sized audience was present Sunday evening, July 18, at the Steel Pier, to hear the Leman Symphony Orchestra, J. W. F. Leman, conductor, present a unique program. The Brunswick Quartet, of New York—Roy W. Steel, Arthur Clough, Norman Johnson and Duncan Carnwell—was heard in selections from Mohr, Buck, Gibson, Wiggers, Protheroe and Brewer-Sullivan. A special feature of the program was a cello solo, Popper's Hungarian rhapsody, played by Ludwig Pleier, with orchestral accompaniment. Four encores were requested. Conductor Leman's opening number was Thomas' "Mignon" overture, followed by Hadley's symphony No. 3, performed in unusually fine style. The scherzo from Mendelssohn's "Midsummer Night's Dream" and Schubert's "March Militaire" completed the orchestral numbers.

At the First M. E. Church on Sunday, Pauline Carter Stinson, of Washington, D. C., was heard in Jenks' "Bow Down Thine Ear."

The Tuskegee Singers' Quintet were the guests of the First Presbyterian Church on Sunday evening.

A real treat was offered by the Mendelssohn Quartet of Beth Israel Temple, July 16, in the temple, when the program was given by Blanche Hubbard, harpist; Irene Hubbard, cellist; Nathan I. Reinhart, organist; Dr. John H. Ligschutz, baritone; Jeanne Harforth, soprano; Ida Taylor Bolte, contralto; Paul Bolkman, tenor; Tuttle Walker, baritone, and John B. Shea.

Conway's Band offered a specially interesting program Sunday, featuring Marjorie Squires, contralto; John Dolan, cornetist, and Raymond Ellis, xylophone, as soloists.

Augusta, Ga., July 22, 1920.—The Augusta Choral Society presented Ethelbert Nevin's "Quest" and Page's choral arrangement of "Faust" in the Tubman Auditorium on July 21. Samuel T. Battle conducted and Gretchen Bredenberg furnished artistic accompaniments.

Henry P. Cross gave a musical soiree at his residence studio recently.

Battle Creek, Mich., July 11, 1920.—On June 6, the Battle Creek Choral Society, under the direction of Mahlon H. Serns, and the Battle Creek Symphony Orchestra, directed by John B. Martin, gave a concert before what was probably the largest audience of the season. The work of the chorus and orchestra was especially good in Mozart's "Gloria," Sullivan's "Lost Chord" and the "Hallelujah" chorus from "The Messiah."

The Battle Creek Conservatory, Dr. Edwin Barnes, director, presented two graduates in a joint recital—Ethel Markham, organist, and Josephine Loomis, pianist.

The Sherwood Music School, represented in Battle Creek by Mr. and Mrs. John B. Martin, gave several recitals in the school studios. On the evening of June 24 Olive A. Bodine appeared in her graduating recital in the First Congregational Church, assisted by the Battle Creek Symphony Orchestra.

Birmingham, Ala., July 14, 1920.—The All Star Concerts will inaugurate its 1920-21 season on Wednesday evening, October 27, with Geraldine Farrar. The second concert of the series will take place on Monday evening, December 6, when Mary Garden will be presented. In February the Minneapolis Symphony Orchestra, with Emil Oberhoffer conducting, will be the attraction. The March concert is to be announced later.

The Music Study Club, Mrs. Houston Davis, president, and Edna Gockel-Gussen, chairman of the artists concerts, announces the series for next season as follows: Margaret Romaine, October 20; the New York Chamber Music Society, Caroline Beebe, director; Percy Grainger, pianist; Frederick Gunster, tenor, and the New York Philharmonic Orchestra, with Josef Stransky conducting.

The good news of the first active step toward the building of the half million dollar auditorium was heard the past week, when the committee on location announced that a site had been chosen and the architects would at once be employed to draw up plans and specifications.

Boston, Mass.—(See letter on another page.)

Burlington, Vt., July 14, 1920.—Harlie Wilson has resigned as pianist at the Majestic Theater to become the accompanist for John W. Nichols, the well known tenor and teacher of New York, at the summer school of the University of Vermont. Mr. Wilson is continuing his studies with Mrs. Nichols this summer.

The Music and Dramatic Club of the summer school of the University has elected the following officers: President, Prof. F. B. Jenks; vice-president, Judith Mitchell; secretary, Blanche Stranahan; treasurer, Mrs. Overton Moyle; supervisor of decorations, Elizabeth Colburn, and supervisor of dramatics, Olivia Haggood. The program given after the meeting, July 13, included vocal solos by Marian Cargen, Lillian Alpert, Mrs. Sidney Russell, Elizabeth Pine; piano solos by Sidney Russell, and readings by Olivia Haggood. Harlie Wilson was the accompanist of the evening.

Chautauqua, N. Y.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Faribault, Minn., July 21, 1920.—Under the guidance of Mrs. P. L. Hazard, founder and president of the Faribault

Musical Art Society, that organization gave its final spring musicale on Friday evening, June 4, with Mrs. Lynn Peavey as the hostess. The subject was Bizet's "Carmen" for the first half of the program, the latter part being devoted to miscellaneous offerings. Those who participated were Mrs. G. R. Kingham, Dorothy Donohue, Mrs. Henry Alm, Mrs. Aaron Kiekenapp, Nan McCarthy, Hilda Dokken, Mrs. William Glaser, Alice Kleven, Mrs. Crawford, Miss Sampson, Mrs. Swenson, Mrs. Vlyman, Mrs. Robilliard, Mr. Graves and Dr. Hawkins.

Hays, Kan., July 22, 1920.—On Monday evening, July 19, the graduation recital of Ella Mae Paustian, piano, and Ethel Beatrice Robinson, voice, took place at the Fort Hays Normal School. Miss Robinson opened the program with Handel's aria, "O Had I Jubal's Lyre," followed by the Beethoven sonata op. 7, the Liszt "Liebestraum" and a Chopin polonaise, played by Miss Paustian. The pianist was also heard in Cyril Scott's "Valse Caprice," the Sibelius romance and the Liszt etude in D flat. Miss Robinson gave a group in English by Rummel, Ward-Stephens and Spross, and closed the program with the "Un bel di" aria.


Medicine Hat, Alberta, Canada, July 15, 1920.—Advanced pupils of Theodor Fossum, director of the Fossum Music Studios, were heard in a piano recital on Thursday evening, June 3. The program included the Beethoven "Pathetique" sonata, performed by Helen Garval, and compositions by Sibelius, Liebling, Liszt, Chopin, Leschetizky, Paderewski and Moszkowski, played by Ila Cory, Ella McCombs, Mrs. J. W. Learmonth, Florence McNichol and Helen Garval.

The sixth annual piano recitals by pupils of the Fossum Music Studios took place Tuesday evening, June 29, at Odd Fellows Hall. There were two programs, one at 8 and the second at 9. The list of participants included Eleanor Hood, Willie Little, Velma Dawson, Cicely Arrowsmith, Dorothy Linfield, Roger Harding, Marion Ginther, Emily Helliwell, Charles Waldo, Anne Waldo, Mary Desilet, Florence Stacey, Helen McCandice, Annie Cox, Jack Young, Adele Weeks, Bertha Carlson, Bessie Membrey, Charlotte Cook, Gaylord Watson, Florence McCombs, Pearl Rathburn, Velva Pederson, Annie Weaver, Angela Lecieux, Laura Irwin, Ima Tinney, Winnifred Membrey, Florence McNichol, Doris Appleton, Emma Kass, Jack Dawson, Florence Donner, Eva Morris, Dan Turner, Florence Taylor, Sadie Prasow, Fred Phillips, Leland Gardner, Nellie Morrison, Julia Gue, Helen Grant, Ota Knight, Martha Clark, Alfred Watson, Margaret Bell, Theresa Donner, Billie Currie, Florence Carpenter, Idele Chevalier, Frances McCandice, Rosie Prasow, Audrey Sproule, Edna L. Magee, Mrs. A. Fearnside, Helen T. Morrison, Mrs. J. W. Learmonth, Ila Cory and Helen Garval.

Miami, Fla., July 14, 1920.—The White Temple summer choir, composed of eighty voices, presented its first concert of the season July 11, under the direction of Charles Cushman. Mrs. Ralph Powers, soprano, sang "Come Unto Me" from "The Messiah" with fine effect. Other vocal solos were rendered by Mrs. Paul Weed, Alma Smith, Doris Conklin and Malcolm MacLean. A special feature of the concert was the playing of Pauline Weintraub, pianist, of Jacksonville. Her interpretations were excellent, and music lovers are glad that she is spending the summer in Miami, opening a studio at the residence of her brother on Filer avenue. Miss Weintraub studied with Joseffy and has been one of the successful teachers in her home city.

Maurice Karp, violinist and director of the Miami Symphony Orchestra, will spend the remainder of the summer in Nashville, N. C.

(Continued on page 40.)



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Royal Rosarian Band Is Attracting Large Audiences—
Paulist Choir Appears in Two Concerts—Leah Leaska
Gives Recital—Saar's Summer Class—Auer Pupil
Here—Notes

Portland, Ore., July 19, 1920.—The Royal Rosarian Band, J. B. Ettinger, director, is playing in the city parks and attracting large audiences. The city has appropriated \$10,000 for the park concerts, and new interest has thus been aroused in these outdoor musical programs.

PAULIST CHOIR ENJOYED IN TWO CONCERTS.

The Paulist Choir came again on July 18 and favored the city with two fine concerts. Heartfelt and enthusiastic was the singing of the organization, which was ably directed by Father Finn. Among the choral offerings were "Sing Ye the Lord," Bach; "Christ in Flanders," Ward-Stephens, and a Russian folk song arranged by Kurt Schindler. Operatic arias were contributed by John Finnegan, who has a brilliant tenor voice. His artistic work was warmly recognized. Ann Wolcott played excellent accompaniments. The concerts were held in the Public Auditorium.

The choir is touring the Northwest under the direction of the Western Musical Bureau, of Portland, Laurence A. Lambert, general manager.

LEAH LEASKA GIVES RECITAL.

Leah Leaska, who returned from New York last month, recently gave a song recital in the Public Auditorium and received a cordial welcome. J. Hutchison and the Knabe Ampico provided admirable accompaniments. There was a small audience.

SAAR'S SUMMER CLASS.

Louis Victor Saar, the Chicago pianist, has a large sum-

mer class here. He was recently the guest of honor at a banquet given by Portland musicians.

AUER PUPIL HERE.

Barbara Lull, violinist, has returned from New York, where she has been studying under Leopold Auer. She is now a pupil of Henry L. Bettman, formerly concertmaster of the Portland Symphony Orchestra.

NOTES.

Campbell's American Band, Percy A. Campbell, director, and Irene Allerman, soprano, are pleasing large audiences at The Oaks.

William Frederick Gaskins, head of the school of music of the Oregon Agricultural College, has left for San Francisco to study under Percy Rector Stephens.

J. R. O.

Pupils' Recitals in Santa Monica

Santa Monica, Cal., July 17, 1920.—The musicians and music lovers of the Bay district heard the new Wurlitzer-Hope-Jones pipe organ for the first time at the opening of the new California Theater on Ocean avenue. Organ music is now one of the features of each program at the theater. Melvin P. Ogden, the organist, is also heard every Sunday morning in a special organ recital.

TWO INTERESTING RECITALS.

The pupils of Minnie Hance Jackins were presented in recital on the evening of June 29. The young vocalists in her charge are doing splendid work and gave a delightful program. Some of the pupils appeared in costume.

Charles Johnson, tenor, and Arne Nordskog, his teacher, who is director of the Nordskog Music and Fine Arts Studios, were presented in recital by Alice Dorn, soprano and interpreter of Cadman's Indian songs, at her home in Los Angeles. This is the first time that Mr. Johnson has been heard in recital and his work was a delightful surprise to his auditors.

CARLSON PUPIL HEARD.

John Westervelt, a promising tenor, pupil of Anthony Carlson, of Los Angeles, appeared in recital at his home on Wednesday evening, July 14. This young singer has a beautiful voice and his work evidences careful training. Mr. Westervelt was recently heard in two song numbers at the Chamber of Commerce dinner at the Merritt-Jones Hotel, and also sang at the Hollywood May Festival.

NOTES.

In a recent production of "Hamlet" by the Alumni Association of the Santa Monica High School, under the direction of Edith Scott-Burritt, the music for the occasion was furnished by the High School Orchestra under the direction of Arthur Gripp, violinist.

J. Lancaster O'Grady, the piano teacher, had his first chance to direct a band on the evening of July 12, when Professor Tommasino, director of the Santa Monica Municipal Band, gave this young musician an opportunity to reveal his interpretative powers. Although only nineteen years of age, he already has composed several instrumental numbers.

The New Era Club had a delightful evening on Wednesday, July 14, in the parlors of the First Presbyterian Church. Piano numbers were rendered by Irene Mason, a musical reading by Charlotte Laser Neelands, interpretations of Chopin by Ilva Lightfoot, and Indian readings by Mrs. Garrett, of the Charles Wakefield Cadman Trio.

A. N.

Klibansky En Route to Pacific Coast

Friends in New York have received handsome postcard views of the Canadian Rockies, from Banff, showing the C. P. R. Hotel and Bow Valley, with snow covered peaks in the distance, sent them by Sergei Klibansky. He is on his way to Seattle, Wash., where he will teach special classes until September 1. He writes that he is enjoying his trip greatly, and small wonder, for he is traveling through the most magnificent scenery of the Western Continent.

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SUMMER OPERA APPEALS TO SAN FRANCISCANS

"The New Bostonians" Present Repertory Season—Zhay Clark and Constance Reese Pleas as Heller's Orchestra Soloists—Democrat Convention Music

San Francisco, Cal., July 12, 1920.—The New Bostonians, an English opera company, is playing for a short repertory season at the Columbia Theater. The opening opera was "The Chocolate Soldier," with Ann Tasker as prima donna. Miss Tasker is a California girl and a great favorite. Owing to its popularity the work was continued a second week. The following production was "The Prince of Felsen," of Laders, with Jefferson De Angelis in the title role, for whom that part was originally written. Others in the cast were J. Humbird Duffy, Edward Quinn, Detmar Poppin and Lavinia Winn.

Heller's Orchestra Soloists.

Zhay Clark, a young harpist, was soloist at the Sunday morning concert given at the California Theater, June 27, with Herman Heller and his fifty piece orchestra. Miss Clark toured the season of 1917 with Elsa Ruegger, cellist. The following year she was assistant soloist with such artists as May Peterson, Mme. Matzenauer, Reinald Werrenrath and Paul Althouse. The season of 1919 she was harpist with the Seattle Symphony.

Constance Reese, dramatic soprano, made her debut in San Francisco with Mr. Heller's orchestra at the California Theater, Sunday morning, June 20. She sang Mascagni's "Romanza" and Santuzza's aria from "Cavalleria

Rusticana." Miss Reese was accorded a splendid reception. As encores she offered "The Last Song," by Tosti, and "Oh, Promise Me," by Reginald De Koven.

DEMOCRAT CONVENTION MUSIC.

Throughout convention week Uda Waldrop played selections on the large organ in the Auditorium Building during the sessions, and the Municipal Band of San Francisco did a great deal to keep music in the air, playing the favorite songs of each State. California's favorite song, "I Love You, California," was very popular.

C. R.

Rosalie Miller Sings to Audience Under Umbrellas

When Rosalie Miller sang with the Police Band, at Prospect Park, Brooklyn, on Sunday afternoon, August 1, she truly deserved the ovation that was accorded her, for she not only proved that she was a fine artist, but a real sport as well. Just as Miss Miller started the first of her two numbers, "Elsa's Dream," from "Lohengrin" (Wagner), the rain began to pour. Promptly all the available umbrellas were raised and those who did not have any sought shelter under nearby trees. At any rate, no one left and the young singer, seeing that her hearers did not intend to let the rain interfere with their pleasure, continued singing. After the first selection the applause was very hearty and she sang "Il Est Doux," from "Herodiade" (Massenet), repeating her success. Even then the audience wanted more, and several encores were forthcoming. Herman Neuman, who assisted Rosalie Miller at the piano, also came in for his share of the honors. Having played frequently to "rainy day" audiences overseas, he was right at home.

On August 13, Rosalie Miller will make her appearance at the Stadium.

Yergin and Patton on Same Program

On July 27 the soloists at the Stadium concert were Sonya Yergin, soprano, and Fred Patton, bass, the singing of both being of a most creditable nature and well deserving of applause. Miss Yergin sang the aria "Vissi d'arte," from "Tosca" (Puccini), and the "Bird Song,"

from "Pagliacci" (Leoncavallo), her beautiful voice ringing out clear and true. The audience at once liked her and recalled her for an encore.

Fred Patton contributed the "Eri Tu" aria from "The Masked Ball" (Verdi), and the "Vulcan Song," from "Philemon and Baucis." He, too, was obliged to add an additional number, singing Vanderpool's new song, "Light."

Dorothy Jardon an Emphatic Hit

On Friday evening of last week Dorothy Jardon, the dramatic soprano who has been with the Chicago Opera Association for two seasons past, was the soloist at the Stadium concert. Miss Jardon, by the way, is abandoning grand opera temporarily to resume work for a time in musical comedy. She will open at the Lyric Theater, New York, late in August singing the leading part in "Brevities," a new musical review, and her contract calls for \$2,500 per week, said to be the largest amount ever paid to a singer in a Broadway production.

Miss Jardon made what can be described with exactness as a tremendous hit with the Stadium audience. She has everything a singer needs—a voice of unusual quality, as strong and full in the lower part of its range as in the upper, a thorough knowledge of style, a perfect command of all her vocal resources and clear diction in whatever language she sings—she used four at her Stadium appearance. Her first group included the "Voi lo sapete," from "Cavalleria Rusticana," and the "Habanera," from "Carmen." This latter number, beautiful as it is, is exceedingly hard to "put over" in concert, but Miss Jardon, with dramatic, stylish delivery, won repeated recalls with it, and added a song of her own, given in public for the first time, and entitled "Is There a Haven for Me," which won her another success. After intermission she sang "Yohrzeit," by Rhea Silberta, a song which she introduced and made famous. This forceful number made its usual immediate hit and Miss Jardon was repeatedly recalled until she added "My Little Gray Home in the West." She will not devote the entire coming season to light opera but is already booked for a goodly number of concerts, the right to appear in which she most emphatically demonstrated at the Stadium.

Stadium Concerts

A. Chiafarelli, who took the place of Conductor Walter Henry Rothwell, was quite unequal to the job, so Mr. Rothwell returned to the baton Tuesday evening, although he was still ill, and was obliged to retire again, Paul Eisler, assistant conductor of the National Symphony Orchestra, taking his place on Friday. Eisler is a thoroughly competent conductor and knows the men as well, so he proved an entirely satisfactory substitute, giving an excellent rendition of Friday evening's program and continuing his good work for the rest of the week. The attendance, favored by beautiful weather, was excellent throughout the week. The soloists were as follows: Monday, Lucille Oliver, pianist; Tuesday, Sonya Yergin, soprano, and Fred Patton, bass-baritone; Wednesday, Helena Marsh, contralto; Thursday, Marguerite Namara, soprano; Friday, Dorothy Jardon, soprano; Saturday was an all-Wagner program without soloists; Sunday, Phoebe Jefferson, pianist, and Grace Wagner, soprano.

Walter Bruce Passes Away

Walter Bruce, formerly choir director of the Evangelical Lutheran Church of the Incarnation in South Brooklyn, died July 31 at his home in Brooklyn. He was in his seventieth year. Mr. Bruce came to this country from Scotland with a picked choir which toured this country. He became choir leader of the Church of the Incarnation nine years ago. He was a member of the Apollo Club in Brooklyn for many years. His widow and six daughters survive him.

10,000 Hear Sousa's Band in Springfield

Sousa and his band opened its twenty-eighth season at Riverside Park, Springfield, Mass., on Sunday, August 1, before an audience of 10,000 paid admissions, one of the largest which has ever been had in that city. The band numbers seventy musicians, and among the many soloists are Marjory Moody, soprano; John Doland, cornet; Ellis McDermid, flute, and Winifred Bambrick, harp. The band will play two weeks in New England and then go to Philadelphia for a four weeks' engagement.

To Mr. and Mrs. Fred Patton—A Daughter

A daughter was born to Mr. and Mrs. Fred Patton on Tuesday, July 13. The little newcomer will be called Jessie Norva Patton.

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ANN ARBOR SUMMER CONCERTS AROUSE MUCH INTEREST

Lewis James Heard Again After Several Years' Absence

Ann Arbor, Mich., July 15, 1920.—Two interesting concerts have been given in Hill Auditorium in connection with the summer sessions of the University of Michigan and the University School of Music, the combined attendance of which is the greatest in the history of the two schools and this summer will mount up well toward 2,500 students.

On June 30 a miscellaneous program was provided by Anthony J. Whitmire, acting head of the violin department; Robert R. Dieterle, baritone, of the voice faculty, and Harry Russell Evans, of the organ department. All three artists were enthusiastically received and obliged to add to the formal program which had been announced. Mr. Evans opened the program with Stoughton's "Persian" suite, and later contributed numbers by MacDowell, Kinder and Shelley. Mr. Dieterle offered two groups of songs by Handel, Sibella, King, Koemmenich, Boyd and Camp-



Photo by Apeda, N. Y.

LEWIS JAMES,

Tenor, who appeared as guest soloist in Hill Auditorium, Ann Arbor, Mich., on July 7.

bell-Tipton, while Mr. Whitmire's contributions included five selections by Couperin-Kreisler, Gossec-Burmester, Padre Martini-Kreisler, Tschakowsky, and Kreisler. Piano accompaniments were ably played by Mrs. George B. Rhead.

The second concert took place Wednesday evening, July 7, when Mrs. George B. Rhead, of the piano faculty, played Haydn's andante and variations, F minor, and a group of numbers by Debussy and Raff. Nora Crane Hunt, of the voice faculty, was heard to splendid advantage in a group of English songs.

The feature of the evening's entertainment was the appearance of Lewis James, tenor, of New York City, a former Ann Arbor boy, who has won much distinction not only in the East but throughout a large portion of the country which he has covered in his numerous concert tours. He has also won distinction through his many records. The fact that he was a student of William Wheeler, head of the voice department of the School of Music previous to his coming to Ann Arbor, was of special interest. His group included Chadwick's "Before the Dawn," Burleigh's "Little Mother of Mine" and Ward Stephens' "Christ in Flanders." He was recalled to the stage many times and obliged to respond with a double encore, offering "The Star" and "There Is No Death." He possesses a clear tenor voice of unusual sweetness and of particularly pleasing quality. He sings with animation and clear enunciation and has the power to win the sympathetic attention of his hearers. It was the first time that his many friends in Ann Arbor and its environs had heard him since he left Ann Arbor as an unknown a half dozen years ago.

Denver's Oberfelder Artist Series

Arthur M. Oberfelder, Denver's impresario, who is doing splendid musical work in that city, announces that its list for the Oberfelder Artist Series includes the names of Margaret Matzenauer, Max Rosen, Rosa Ponselle, Riccardo Stracciari, Margaret Romaine, Leopold Godowsky, the New York Chamber Music Society, and the American Syncopated Orchestra and Singers. In addition to this list, Manager Oberfelder will present Ernestine Schumann-Heink, Lada, Jan Kubelik, Mischa Levitzki, and

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others. Already he reports 1,200 reservations for the course.

That Denver appreciates the work is shown by the letter recently sent to Mr. Oberfelder from Dewey C. Bailey, mayor of that city. Mayor Bailey said:

Upon the conclusion of your second season at the Denver Auditorium, I cannot let the occasion pass without congratulating you upon the success that has attended your efforts.

You have demonstrated that the greatest artists can be heard by 8,000 people at prices within the reach of all; you have shown that the acoustical properties of our auditorium are perfect, and what I appreciate more than anything else, you are inculcating in no small degree a love for good music among the masses which tends to make better citizens.

Our business relations have been most cordial and I sincerely hope your coming season will prosper.

LIVELY DISCUSSIONS AND SPLENDID RECITALS AT ORGANISTS' CONVENTION

(Continued from page 5)

Music, and in the evening by Chandler Goldthwaite of Minneapolis.

The papers read during the convention—too lengthy to receive separate notice here—were without exception of decided interest, providing food for thought and discussion which cannot have failed to be of advantage to each and every member, and the various recitals demonstrated how high is the standard of playing among the association's members.

NEW OFFICERS.

The election of officers resulted as follows: President, Henry S. Fry, Philadelphia; first vice-president, Frederick W. Schlieder, New York (the retiring president); second vice-president, A. R. Norton, Pittsburgh; third vice-president, C. H. Beebe, Brooklyn; treasurer, A. C. Weston, Brooklyn; secretary, W. N. Waters, New York; New York editor of the Diapason, W. I. Nevins; executive committee, Reginald L. McAll, H. S. Sammond, Clifford Demarest, R. F. Maitland, John Doane, Kate E. Fox, F. S. Adams, Dr. J. McE. Ward, E. K. Macrum, T. Tertius Noble, Jane Whittemore, S. A. Baldwin, A. R. Boyce, Linwood Farnum, Herman Keese and W. I. Nevins.

THE VISITORS.

There were members of the association present from all over the Eastern states. Among those registered who had the farthest to come were C. A. Sheldon, the city organist of Atlanta, Ga.; U. P. Tadhil from Forsyth, Ga.; Emily Rolfe of Chattanooga, Bess McBerry of Knoxville, Alice R. Deal of Chicago, and Chandler Goldthwaite of Minneapolis. A great majority of those present came from New York, New Jersey, Pennsylvania and the southern New England States. The total registration included the following: B. H. Adams, J. J. Miller, N. I. Reinhardt, D. L. Hinckley, C. E. Winterstems, H. O. Ditzel, W. E. Wood, H. L. Yerrington, Bertha Thomas, Alice P. Winchester, Edith L. Hubbard, Mrs. W. C. Belknap, Mrs. W.

H. Lake, Mrs. W. P. Strauch, Mrs. W. H. Hill, Eva Underhill, Carrie C. Hopper, Mrs. H. P. Onyx, Helen Schimpf, Annie Keith, Mrs. S. L. Thomas, Mr. and Mrs. H. B. Keese, Mrs. L. C. LaChapelle, Helen R. Cook, Mrs. F. O. Beattie, Mrs. C. H. Swezey, Florence Westenberg, A. Maude Stewart, G. A. Audsley, R. F. Maitland, Kate E. Fox, Emma L. Wiles, Mrs. E. C. Reynolds, F. S. Smith, Mary E. Lund, F. M. Kife, Mrs. R. Kendrick, Fanny H. Hull, W. W. Pratt, O. E. Schminke, W. J. Kugler, Jane Whittemore, W. N. Waters, Elsie M. Moody, C. A. Sheldon, Jr., C. Demarest, Mrs. H. C. Davis, J. T. Garmey, M. L. Howard, Josephine S. Esten, T. E. Dexter, S. C. Whitney, A. H. Stadermann, H. S. Shaw, S. J. Child, S. E. Armstrong, M. Andrews, M. E. Williams, F. E. Hagar, Edna Wyckoff, Lilian Carpenter, M. I. A. Martin, W. P. Stanley, M. S. Bidwell, A. B. Jennings, Jr., W. Wild, M. C. Ballou, R. Allen, R. L. McAll, S. E. Gruenstein, H. F. Anderson, H. I. Connell, Archie Simpson, Mrs. L. C. Stow, Mrs. Fannie Ostlin, A. O. Anderson, G. W. Westerfield, Frederick Egner, F. C. L. Schreiner, M. E. Burnett, E. H. Mohr, A. L. Coburn, F. E. McSweeney, A. C. Foster, E. M. Skinner, Adolph Wangerin, J. F. Freysinger, Mrs. M. B. Benson, Esther Hunt, W. L. Rohrbach, O. F. Comstock, H. L. Ricker, Arthur Bowes, C. F. Chadwick, S. M. Sunder, W. P. Thaddill, W. P. R. Dana, Dr. J. McE. Ward, C. W. Davis, W. De Prefontaine, G. Froehlich, H. A. Sykes, H. S. Fry, S. B. Brubaker, Mrs. E. M. Conover, F. C. Abbe, Eleanor L. McCormick, Mr. and Mrs. A. L. Tittsworth, F. Dana, A. R. Norton, Roscoe Huff, F. S. Adams, E. K. Macrum, G. H. Day, A. C. Weston, Louis Hammacher, Mrs. D. Florida, Harriet S. Keator, J. H. Sixton, Harry Stewart, P. N. Taylor, Florence Haskin, Mr. and Mrs. A. Montain, Katherine E. Anderson, Bertha M. Eich, Mary Weiskircher, Mr. and Mrs. E. E. Howe, S. H. Bourne, Mrs. E. D. Cook, Edward Napier, Lucile C. Gregg, W. A. Wolf, Frances Harkness, Emily Relfe, Bess McBerry, A. S. Brook, C. H. Beebe, L. P. Beckwith, J. C. Warhurst, F. W. Bailey, C. C. Boyle, Jessie E. Bouton, C. P. Chase, Florence C. Durham, Nonna M. Hecker, J. E. Yates, Edith M. Yates, Mr. and Mrs. R. M. Treadwell, W. I. Nevins, Mrs. Mulholland, Lillian W. Gano, F. E. Cocks, Evelyn Lindquist, J. W. Andrews, Alice R. Deal, P. G. Haupt.

(See Photograph in Illustrated Section.)

MacMullen to Sing in Utica

Georgia MacMullen, soprano, who has been booked to sing in many cities throughout the United States during the coming season, has been secured for an early appearance in Utica, N. Y. The following advance notice was taken from the Utica Herald-Dispatch of July 26, 1920:

Utica is promised some fine singing. Arrangements have been made for the appearance in Utica of Georgia MacMullen, a New York soprano. When she first went to New York she was selected as soloist in a prominent church, being chosen out of twenty-five competitors. Later she sang parts in "Cavalleria," "Rigoletto," "Marta," "La Bohème," and others. She sings Irish and Scotch songs especially well and is a young artist with a charming personality. She will appear in a number of other cities throughout the United States.

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OPINIONS OF THE PRESS

Alcock Possesses "Supreme Intelligence"

The past season proved to be a most gratifying one indeed for that admirable contralto, Merle Alcock, for in the numerous places where she made concert and festival appearances she won the complete approbation of both public and press. A few comments on late spring engagements follow:

Returning from Cincinnati, where she assisted in the Triennial Music Festival, Miss Alcock was in fine vocal condition and im-



MERLE ALCOCK,
Contralto.

parted to her singing the charm inherent in her tones and the artistry in technique and interpretation that has helped to make her eminent in the concert field.—Newark (New Jersey) Evening News.

She possesses consummate technical skill and in the "Laudamus Te" and the "Agnus Dei," in addition to the duets, her tones were of velvety richness, her musical discrimination quite dominant, and she is certainly the happy possessor of that supreme intelligence that guides and controls artistic song. Each phrase she sang was graphically outlined and of picturesque and authoritative delineation.—Walter Heaton in the Reading Journal.

Another Appellation for Winifred Byrd

"Winifred Byrd is a brave little pianist." So wrote G. W. Harris in the Evening Post of July 8, 1920, after attending the concert at the Lewisohn Stadium on the previous evening, when the young artist was the soloist with the Stadium Orchestra under the direction of Walter Henry Rothwell. Among the other appellations earned by Miss Byrd mention might be made of "the little devil of the keyboard" and "the tigress." Further comments made by Mr. Harris in the above mentioned report were as follows:

Winifred Byrd is a brave little pianist. Only a mite of young womanhood in size, she yet has strength enough of finger, wrist and arm to smite the keyboard mightily and make her instrument shout and thunder, as well as croon in dulcet tones. At the Stadium concert last night her pluck and endurance won a noteworthy tribute from an audience of several thousand music lovers, who refused to be balked of a musical treat by such a little thing as a downpour of rain. Miss Byrd had only made her bow, preparatory to launching into the Grieg concerto, when a sharp little shower sent musicians and listeners alike scampering for cover. But this lasted only two minutes or so and was deemed a false alarm; so back everybody trooped for a fresh start.

Pianist and orchestra got through the first movement of the lovely concerto, and in view of the conditions got through it with no small artistic credit, and then the downpour began. Through the pelting rain a Marathon to the Great Hall of the City College enlisted practically the whole audience, and there the other two movements of the concerto were played, so greatly to the listeners' delight that they would not let the little pianist depart until she had added two extra pieces—Rubinstein's arrangement of the Turkish March from Beethoven's incidental music to "The Ruins of Athens" and a Chopin prelude.

Ethel Jones "A Real Artist"

Herewith are reproduced a few of the many encomiums which have appeared in dailies in various parts of the country following recitals given by that gifted Chicago mezzo, Ethel Jones:

Ethel Jones gave a song recital which proved in uncommon degree satisfying and admirable. Possessed of a warm, sympathetic, and thoroughly schooled voice, gifted with the power to "tell the poem" both by word and by skillful variation in tonal color, blessed with musicianship and also interpretative sensitiveness and sense, she is a recitalist it was genuine pleasure to hear.—Chicago Tribune.

Miss Jones has every quality to advance her name far in her chosen profession. Her lovely voice is a thing of full, warm tone and rich sympathy. Her diction is perfect.—Chicago American.

The song recital given by Ethel Jones at the Blackstone Theater yesterday afternoon was one of the best examples of good manners applied to music that has occurred this season. The program was one of modern songs, an excellent idea if one has as much good taste in selection as this list showed. . . . Her recital was a distinct asset, a positive promoter of good cheer. Such affairs do not occur frequently enough to be ignored.—Chicago Evening Journal.

A nice girl, a pretty girl, and a brainy girl, she deserves all the success for which she has worked so intelligently.—Chicago Herald-Examiner.

Beautiful voice unusually rich in quality. . . . Thoroughly satisfying in every particular. . . . a charming stage presence and

easy unaffected manner give added pleasure.—Iowa City (Ia.) Daily Press.

Ethel Jones is one of the few American singers able to employ perfect technique and at the same time produce a beautiful tone and melody with splendid ease and interpret with unusual depth of feeling.—Rock Island (Ill.) Argus.

A real artist. She sings with rare charm and possesses a charming voice sweet and smooth throughout. Her work elicited warm applause and demands for numerous encores.—South Bend (Ind.) Tribune.

Her dramatic feeling left her auditors thrilled.—Muncie (Ind.) Star.

Wonderfully rich contralto.—Plattville (Wis.) Witness.

A charming voice of wonderful range. Her stage presence is very delightful.—Lima (Ohio) Times Democrat

Middelschulte Plays at Notre Dame

During its summer session the University of Notre Dame School of Music presented Wilhelm Middelschulte, the prominent organist, in a series of organ recitals at the Sacred Heart Chapel on July 11, 18, 25 and August 1. Last year the series of four historical recitals which the widely known organist presented at the university was such a success that Mr. Middelschulte was immediately re-engaged for this year's series. In its review of the first concert the South Bend (Ind.) News-Times of July 12, 1920, paid the organist the following glowing tribute:

When we hear such masterful playing as that heard Sunday afternoon in the Sacred Heart Chapel of Notre Dame, we can easily understand why the entire musical world recognizes Wilhelm Middelschulte as one of its greatest organists, and, too, we can understand why the great Theodore Thomas said Middelschulte was "one of the influential minority, whose ability and spirit can only benefit the country."

He has fine intellect, broad musicianship and a super-abundant technique. There are no problems in organ playing for this great artist. All difficulties are erased and only the most inspiring beauty remains.

Boston Pays Homage to Hudson-Alexander

Caroline Hudson-Alexander, the well known soprano, was rewarded with a glowing appreciation of her art by the Boston press after her recent successful appearance in that city. The critic of the Transcript was moved to pen an exceedingly eloquent commendation, of which the following is an excerpt:

Although the audience which heard Mme. Hudson-Alexander in Jordan Hall was more than usually numerous, it is yet surprising that there were any empty seats. Perhaps if Mme. Alexander were not at present living and working here in Boston her appearance in recital would be considered more of an "event." For she is a singer of unusual attainments, a true mistress of vocal art, an exponent of certain of its principles which are too often lost sight



CAROLINE HUDSON ALEXANDER,
Soprano.

of nowadays. Her voice is of singularly pure quality, her skill in the use of it conspicuous, her interpretations thoughtful and convincing, and her diction admirable; no syllable is slightest, no word deprived of its full meaning and effect. Nor is her range at all limited, as the program of last night showed. It began with the customary ancient airs, this time from Bach and Handel, and ended with the usual contemporaneous songs in English; between were four songs from the modern Frenchmen and the "Bel Raggio" from Rossini's "Semiramide." In the melodies of Bach and Handel Mme. Alexander displayed her skill in pure song, both sustained and florid. And she made Rossini's antiquated air not only a thing of musical beauty but even an expression of emotion. As Mme. Alexander sang them the coloratura passages seemed a natural embroidery of the melody, not mere displayful pyrotechnics.

The reviewer of the Advertiser wrote as follows:

Mme. Caroline Hudson-Alexander's song recital at Jordan Hall Thursday night confirmed anew the opinion that this lyric soprano is one of our most delightful native artists, gifted with musical intelligence of high order, a true artistic feeling, without affectation, and displaying in her clear, smooth, mellow tone and excellent diction evidence of vocal cultivation worthy of the best traditions. She is also to be complimented on her well made program.

Gorno Presents Talented Pupils

Romeo Gorno, of the faculty of the College of Music, Cincinnati, Ohio, presented a large number of advanced piano pupils at the closing recital of the season at the College of Music. Those who particularly distinguished themselves by the excellence of their work were Marion Corbin, Marie Wiley, Clyde Bell, Dorothy O'Brien, Roxanna Pennywith, and Leo Stoffregen. The last named scored a decided success for his brilliant and intelligent performance of compositions by Moszkowski, MacDowell and Schubert-Tausig, which reflected great credit upon his teacher.

Gladys Hettrick, another unusually talented pupil from Mr. Gorno's graduating class, disclosed her pianistic development and musically interpretation in the theme and variations from sonata op. 20, Beethoven, as well as in compositions by Brahms, Saint-Saëns, Chopin and Liszt.

REVIEWS AND NEW MUSIC

Books

HOUGHTON MIFFLIN COMPANY, BOSTON AND NEW YORK

"Fiddler's Luck,"

by Robert Haven Schaufler

"Fiddler's Luck"—"A happy romance of musical vagabondage and of the amazing adventures in many lands of a whimsical fiddler errant." So runs the description of this very delightful novel by the author of "The Musical Amateur," "Scum o' the Earth, and Other Poems," etc. As O. Henry is fond of telling, romance lies around the corner waiting for a real adventurer to come along and seize the opportunity. This musical knight errant did just this, and with amazing results. In the main the story deals with events in connection with the world war, but "it is not a war novel. I shall not give you a single description of how the hero captured seven machine gun nests single handed or crawled under the electrified prison fence."

After a course in Plattsburg, the hero goes to France as a lieutenant, his first official duty there being to find the missing regimental band, lost in the wilds of Brest. This adventure proves a fitting introduction to a land where he finds all the excitement to be desired—and some not so much so—in the way of love and war, for there is a charming love theme running through it, of course.

Of special interest just now is the hero's philosophical musings on German music. To quote: "Like most of her countrywomen and like most of the English and other peoples who had been at war long enough to find a full outlet for all their pent up energies and passions, this girl had no prejudice against German music. There was the same feeling that art is international and that to cut off German music is no wiser than cutting off your own nose to spite your face."

"It was interesting to notice that this feeling grew much more pronounced in my regiment when we had been under fire. As a rule, I found that the front line fighting man had little or no prejudice against German music. He had transplanted into action and worked out of his system that pent up spleen which so ate into the vitals of the S. O. S. and of the good folks at home."

"His idea was somewhat as follows: 'Let's lay up everything good that we can get out of those miserable Boches and enjoy it to the limit. That's the least we can do to get even for the rats, and the mud, the bombs, the forced marches, the hospitals, the cold and the cooties.' So he consumed a German tune with the same gusto that he showed in sampling the cigars and schnapps he found in a captured dugout. I consider this a healthier state than being poisoned by the growing morbidness of the non-combatants."

The hero enjoys the usual A. E. F. adventures, including a trip to the hospital, one to Paris and the Riviera. The book is dedicated to the Seventy-ninth Division, A. E. F., the Mars Hospital Center, and Majors John McClellan and Samuel Craig Plummer.

Music

OLIVER DITSON COMPANY, BOSTON, NEW YORK AND CHICAGO

"The Pageant of the Pilgrims," by N. Clifford Page

Hosmer's work on the same subject was recently noted in these columns; it is planned for chorus and baritone solo only, whereas the work now under consideration is more ambitious. Page's is in a

prologue and six episodes, the text by Frederick H. Martens, and requires mixed chorus, solo soprano, mezzo soprano, tenor, baritone and bass, taking about two hours for performance. In this pageant are pictured the landing of the Pilgrims, November 20, 1620; their first Thanksgiving, the rollicking Maypole of Merry Mount, the romance of John Alden and Priscilla, King Philip's head, and the closing apotheosis of the Pilgrim ideal. The pageant may be given indoors or out, and orchestra parts may be obtained of the publishers. It begins with a prelude, containing the motive of Thanksgiving for the journey's safe end, the brass instruments intoning "The Doxology." This is an excellent piece of instrumental writing, and is followed by a trumpet fanfare, announcing the prologue. This includes the landing of the Pilgrims, and is sombre, serious throughout. Men with muskets advance, and trumpet and drum play important part. They fall on their knees in gratitude. Elder Brewster steps forward, and, and all the leaders group around him. Then in unison all intone "Praise God from whom all blessings flow."

Younger men and children appear. Youngsters romp in the foreground, the young children dancing and singing "London Bridge is falling down" to the old tune. Girls assemble, and sing in two-part harmony "Lord, I am like to a Mistletoe, which has no root, and cannot grow, or prosper, but by that same tree it clings about." Brewster speaks, and all sing a chant of exit.

The first Thanksgiving is next pictured, men and boys appearing, singing:

"Come, ye thankful people, come,
Raise the song of Harvest Home."

This is in unison, with varied harmony in the accompaniment. Then comes an interesting episode, in the entrance of the Indians, with "Emperor" Massasoit and his chiefs at the head. Women appear, bearing food. Indian drums are heard, and some very characteristic music ensues. Then enters Governor Bradford, Miles Standish and troops, to the music of drums and trumpets. There is an Indian dance and chorus of very interesting character, the braves singing a minor melody, the squaws repeating it canonically, with a big climax and shout, "Hi...ya!" The Musketeers' drill comes next, to a brisk march, a bell sounds from the Common House, and all unite in a hymn of Thanksgiving.

The entrance of merry-makers and Maypole dance follows. "The Leather Bottle" (traditional English air) is played, musicians appear, playing clarinets and tambourines, and real merry music continues throughout. "Love will find out the way" comes next, referring to Priscilla and Standish. This is a graceful melody, sung by Nelly. A "Catch" comes next, in which the solo-voice and chorus of men sing alternately. "Julian of Berry" follows, around the Maypole, a chorus in moderate time making it interesting. It is gay and free, in 6-8 time. Captain Standish and troops appear, and the dancing becomes wild. Puritan men exit with prisoners. "John Alden and Priscilla" is a scene of five pages, in which she asks him "why not speak for yourself?" It is appropriate music throughout, well conceived and carried out. The bridal chorus comes next, not difficult, the work of a thorough musician, reminding one of Sullivan's choruses. Next follows "King Philip's Head," the troops appearing, Plymouth men among them, and the head of the Indian king, Philip, is seen on a tall pole. Dr. Increase Mather speaks, the Pilgrim leaders and people leave the scene, and Major Bradford has speech. The Indian motive is heard, and further incidental music follows. The last episode is devoted to an apotheosis of the Pilgrim ideal, with march and assembling of the Pilgrim descendants. This is a fine descriptive piece of music, all of it instrumental, leading to a final chorus, "Hail the Pilgrim Fathers," sung in unison. Then comes the finale, performers and audience uniting in singing "America" in the key of A flat, which puts it high enough to carry well out-of-doors.

The work is at once dignified, melodious and interesting throughout, with large variety, and should appeal to many church societies planning to celebrate the landing of the Pilgrims, in those bleak, bare days of three hundred years ago.



[Attention, anonymous letter writers, attention!!!]

Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

AMERICAN COMPOSERS.

"Can you inform me if there is any book that gives the names of all the American composers? I should like such a list if possible." The Information Bureau does not know of any book that gives a complete list of American composers. All the musical dictionaries that have been consulted at various times are incomplete, the names of many of the most prominent composers omitted, as well as others less well known. Making lists is a difficult thing, and it usually happens that in spite of all the care that may be taken someone is left out. There is such a long list of native composers that it requires much time and research to obtain the names. In fact, the writer finds few books of reference complete or exact.

IN THE BIBLE.

"There are so many musical instruments mentioned in the Bible that are not known at the present time, that I often would like to know whether there are any modern instruments corresponding to them. One that I read of recently is a 'tabret.' It is in one of the Psalms. What was it? Can you tell me?"

A tabret is a small drum, played with one stick. It is compared to a tambourine, as the English spell it. "That is a small drum, something like a tambourine without jingles, formerly used by pipers who played the tabour with one hand and accompanied it with a pipe manipulated with the left hand. It survives today, for instance, in the Spanish country village orchestra known as the "cobla," where one of the players plays a small three-hole flute with his left hand and has a tabret or tambourine strapped to his left arm, tapping upon it with a stick held in his right hand."

HOW TO SING.

"I have been reading a number of articles and books by different people on the subject of singing. They each and all of them lay down hard and fast rules as to how it should be done. But no two of them seem to agree exactly on the way. One says one thing which is exactly contradicted by another, so the poor scholar is perplexed and does not know exactly what method to adopt. Can you give me any absolutely sure and 'hard and fast' rules?"

No, there are no "hard and fast" rules that can be given to enable anyone to learn to sing from a book. It is difficult to explain in written words how and why certain things should be done. Even with a teacher the pupil does not always grasp the meaning of explanations; it takes time to absorb correct rules for singing. The way to learn to sing is to select a competent teacher, of which there are many, and listen carefully to the instruction, taking plenty of time to develop the "rules" laid down. Reading books without understanding is a waste of time and often harmful. "No royal road to learning" is surely true in music.

"PIECES."

"Can you tell me how soon a singing teacher begins to give a pupil pieces? I have taken lessons now for several months and my teacher is making me sing exercises and has not given me a piece. I want to sing a song and think she ought to give me something I can sing for my friends. Do you believe she is right?"

Your teacher certainly seems to be perfectly right in not giving you "pieces" to sing if you have only taken lessons a short time. After a certain amount of technical ability is attained, a teacher will probably give a song to illustrate what has already been learned, in other words, to carry out the exercises previously practiced, and to illustrate whether these exercises are understood sufficiently well to be put to a practical use. Do not be impatient or mistrust your teacher, as she is doing her best for you and knows what you require far better than you do. Make haste slowly and you will be better off in the end. You live in a small community and all your friends are probably urging you to sing. So have confidence in your teacher, but friends are poor advisers.

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ACROSS THE COUNTRY

(Continued from page 34.)

Mrs. Leroy Smith entertained Mrs. John Graham and Mrs. Frank Keene with a musicale at her handsome residence on Tatum avenue. The guests included Mrs. Clifford Reader, Mrs. Hernan Heather, Mrs. James Meredith Bercegay, Mrs. Arthur Keene, Kathryn Dungan, Mrs. Phelps Hopkins and Bessie McKay Long.

Mrs. Eugene Romph's lovely voice was heard in two numbers, "Beloved, It Is Morn," and "The Lass with the Delicate Air," when Dorothy Dean entertained Gladys Jackson at a bridal shower.

Adelaide Clark, pianist, artist-pupil of Clinton Jones, of Boston, appeared as soloist with the Miami Symphony Orchestra at its last concert of the summer series recently. Miss Clark played MacDowell's "Polonaise" and "Valcik" by Mojkes. Charles Sharman and Mrs. John Livingston sang attractive selections. The orchestral numbers were especially good.

A splendid program has been outlined for the junior music clubs by Grace Porterfield Polk, national chairman of junior music clubs. American composers and American music will be treated at length.

Norwich, Conn.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Tampa, Fla., June 28, 1920.—Outstanding events among musical activities during the past few weeks have been the recitals given by the pupils of prominent piano teachers. Mrs. W. H. Ferris' pupils were heard in private recital, May 29, in a program of sufficient variety to enlist the interest of all privileged to attend. The Convent of Holy Name held its semiannual recital on May 27 and 28, presenting the junior and senior grades on consecutive evenings, before large and appreciative audiences. The pupils of Mamie Costella Dawson appeared in a private recital on May 29, when an educational feature was introduced in the reading of a paper on the various touches used in piano playing illustrated by the pupils. On May 31, the pupils of Mrs. Cleaver Willford were heard. Professor Geiser presented his class on the evening of June 7. He was assisted by William Deuber, who has a fine tenor voice, with Mrs. William Deuber accompanying.

The adult pupils of the Virgil School of Music, under the direction of Mabel M. Snavely, gave a recital on June 11. Sufficient technical work was exhibited to show the necessity for thorough foundational training. Bach's eighth invention was played on two pianos with fine precision and characteristic rhythm by Ruby Maan and Eloise Hackney, who won, respectively, first and second place in the contest in the student department of the Friday Morning Musicale of March 6. Jewel Lastinger and Huning Windhorst showed a very clear technique and splendid poise in playing the Czerny etudes, op. 299, Nos. 1 and 2, on two pianos. The program also contained many other carefully chosen numbers. Miss Snavely gave a short talk.

Katherine S. Harvey presented her pupils in a very pleasing recital on June 15, a number of whom showing results obtained in from three to nine months' study.

Jewel Lastinger and Huning Windhorst, pupils of the Virgil School of Music under the direction of Mabel M. Snavely, gave a recital, June 22, at the Virgil School of Music in St. Petersburg, of which A. K. Virgil is director. The pupils acquitted themselves with credit and gave much pleasure to their audience. Miss Snavely made a short address on the growing appreciation of music as an educational factor.

On June 19, Mabel M. Snavely entertained informally for Mr. and Mrs. Virgil and Edith Dodd, of London, who were week end guests. During the afternoon 130 friends called to meet and renew acquaintance with these musicians. Several of the advanced pupils of the Virgil School of Music added much to the pleasure of the guests in their playing of piano numbers.

A number of Mme. Saxby's pupils recently passed a very successful examination on the Progressive Series. A few of the pupils passed with credit the examination used at the Royal Academy of London.

Greene Enjoyed as Chautauqua Soloist

Walter Greene, prior to his summer vacation, is appearing in a series of concerts under the baton of Willem Wilke with the New York Symphony Orchestra at Chautauqua, N. Y. It is a special engagement of twelve concerts, which include operatic excerpts, songs, arias and various oratorios. On July 11 he sang two negro spirituals, "Swing Low, Sweet Chariot," and "Some of These Days," by Guion, especially orchestrated for him for the occasion. Saturday, July 17, he sang a new, very interesting short work by Coerne, "The Landing of the Pilgrims," written for baritone and chorus, and also excerpts from "Faust." July 19 he was heard in the "Benvenuto" aria, also with orchestral accompaniment, and on Saturday, July 24, in a group of French songs by Godard and Georges. Rossini's "Stabat Mater" was the work given July 25, and on the 31st Mr. Greene will be heard in the role of the High Priest in "Samson et Dalila." During this series the baritone will sing an aria from Haydn's "Seasons" and "It Is Enough," from "Elijah," as well as another special orchestration, Carl Busch's "Eagle."

Early in August, Mr. Greene will make a trip to New York to sing in several concerts, including an appearance at the Stadium, under Walter Henry Rothwell. Following this, he will give a recital on August 11 in Nantucket, Mass., under the direction of Louise Bramhall, and later in Newport, R. I. Mr. Greene's vacation in Kent's Hill, Me., will take up the intervening few weeks before a busy fall season begins in September.

Following the performance of "The Landing of the Pilgrims," the Daily Chautauqua of July 18 spoke of Mr. Greene's singing as follows: "Walter Greene sang with

much ease and displayed a voice always well controlled and showing true musicianship. His enunciation is marvelously lucid and his voice carried with little effort to every part of the Amphitheater. It has a timbre that is resonant and it aids his interpretation with peculiar effectiveness."

Progressive Series Normal—A Huge Success

Music teachers in Philadelphia are still talking about the three weeks' Normal on the Progressive Series for piano teachers instituted by the Art Publication Society, which started July 5 and closed July 23. Instruction was given by C. Von Sternberg and one of his assistant teachers. The session ended with a historical recital by Mr. Sternberg and the awarding of certificates. At least 500 teachers and their students were present at the recital. The daily attendance averaged about 250 and over twenty States were represented on the registration list, among them Pennsylvania, New Jersey, New York, Maryland, Delaware, Virginia, West Virginia, Alabama, North Carolina, Wisconsin, Massachusetts, etc.

In token of their appreciation of the Normal, the students presented the instructors, Mr. Sternberg and Mrs. Moulton, and P. D. Cone, its manager, with beautiful floral tributes. It is reported that this Normal will be an annual affair in the interest of standardization of music teaching.

Helen Moller Dancers for Saratoga Springs

The Helen Moller Dancers will give a performance at the Grand Union Hotel, Saratoga Springs, N. Y., on Wednesday evening, August 11. They will go from the lovely temple at Mt. Kisco, N. Y., where the young terpsichorean artists have been enjoying an ideal summer. One day recently the entire artistic "family" motored over to Rye Beach for a swim. Similar trips in addition to horseback riding, tennis and hayrides, form a large part of their relaxation.

Additional Mana-Zucca Bookings Announced

Besides an appearance in New York on November 28 with the National Symphony Orchestra, Artur Bodanzky, conductor, Mana-Zucca will be heard with the same organization on November 22 in Yonkers, N. Y. Mr. Boucek, the manager of Mana-Zucca, also has booked the young composer-pianist for a joint recital with Stracciari in Rochester, N. Y., on January 18.

Tina Lerner Leaves for Paris

Tina Lerner, the Russian pianist, accompanied by her husband, Vladimir Shavitch, and their four year old daughter, Dollina, sailed last Saturday on board the steamship Aquitania for Europe, where they will pass the winter in Paris.

Blanche Freedman Secures New Position

The International Concert Bureau has secured the services of Blanche Freedman as head of its publicity department. Miss Freedman, previous to her recent marriage, was press representative for Haensel & Jones for three seasons.

Announcement

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Light Opera

It is altogether worthy of note and a significant sign of the times that in many of our leading moving picture theaters ways are being found to make the educational or scenic bits of the programs thoroughly interesting. A story, sometimes comic, sometimes tragic, is used to hold together the otherwise uninteresting chain of facts. Last week at the Strand an amusing story entitled "One Drop Was Enough," served to introduce views on the Parana River and the surrounding country. At the Rivoli, under the title of "The Castaway," views of tropical life in the Caribbean Sea were shown. The story told of a sailor who was washed overboard in a storm and after clinging to a spar for some time eventually was cast upon the shore of an island; he lived there for years, providing himself with food and shelter from the material at hand.

The Selwyns will inaugurate their new dramatic year early in September with the opening of the Times Square Theater, in which Florence Reed will begin her five year contract under the Selwyn management in a new drama by Edgar Selwyn entitled "The Love Woman."

John Price Jones, a baritone and skilled dancer, recently seen in the Ziegfeld Frolic and Nine o'Clock Review, has been engaged by William B. Friedlander for the production of "Pitter Patter." Rehearsals will begin shortly under the direction of Will R. Hough, who is responsible for the libretto of the musical comedy, which is founded on the popular farce, "Caught in the Rain." The cast includes Jack Squires, who played the title role in "Monte Cristo" on the road, as well as figuring prominently with McIntyre and Heath in "Very Good, Eddie" and other musical productions; Jane Richardson, who recently attracted attention in the "Rose of China," having appeared previously with Richard Carle in "Sunshine" and other musical attractions; Helen Bolton, of "Golden Girl," "See Saw," "Oh Lady, Lady" and other musical attractions, and little Mildred Keats, the sixteen-year-old danseuse, whose toe dancing was a feature of the last edition of "Hitchy Koo" and whose histrionic ability was evident in "The Rise of Silas Lapham."

"Poor Little Ritz Girl," described as a musical novelty, was presented at the Central Theater last week by Lew Fields, who has selected Charles Purcell, remembered for his great work in "Maytime" and "The Magic Melody" as the star. The other featured member of the cast is Andrew Tombes, the comedian, who did such excellent work here last season in "Nothing But Love."

Robert Milton presents "The Charm School," a new three act comedy dramatized by Alice Duer Miller and Mr. Milton, from Mrs. Miller's delightful Saturday Evening Post serial, at the Bijou Theater beginning Monday evening, August 2. There is just one song in the play—written by Jerome Kern and sung by Marie Carroll of "Oh Boy" fame.

George White having leased the rights of the "Scandals of 1919," his last year's review, to Martin Sampter for use on the Far Western circuit, rehearsals have begun under the direction of Mr. White's stage manager, Samuel Leder, who is to direct the dialogue, and Ruth Savoy, who has been engaged to put on the dancing numbers. Already Miss Savoy has attracted considerable attention as the only woman musical comedy stage director in the country, and has contributed largely to the success of Mr. White's present review by her efficient service in assisting him with the various dances, as well as appearing herself each night in the "Scandals of 1920."

Joe La Rose, production manager of the Rivoli, Rialto and Criterion theaters, went away for two days recently. Lyme, Conn., was his chosen place of rest, and on his arrival there he was taken to see a movie. He just loves movies, because he is obliged to look at about twenty of them a day. But this one was interesting. It had a phonograph for a musical accompaniment. He spoke to the manager about the innovation. "Yes," said that manager, who is also the station agent, "last year we had a pianist but I asked the patrons to vote on it and after that feller had played here a week they all voted for the phonograph. Besides, they like it better because they bring their own records and I play them while the picture is running."

Ann Pennington, of the "Scandals of 1920," was delighted to receive word recently of the success of her younger sister, Nell, who is in a vaudeville act at Rochester, N. Y. Miss Pennington's sister is a dancer like herself.

Students of ancient history find an added interest in the program at the Criterion Theater because the motion pictures of "The Holy Land" include intimate scenes at the Wailing Wall, the only remaining wall of the ancient temple. The Pro-Jerusalem Society has sent a petition to the British Government not to disfigure the remnants of the ancient religious structure.

Irving Glaser, assistant to Joe La Rose, production manager of the Rivoli, Rialto and Criterion theaters, has gone

Musical Comedy

off on a weird vacation. He is armed with an auto, a movie camera and miles of negative and an itinerary which says "anywhere going North."

THE RIVOLI.

That ever-popular overture of Von Suppe, "Pique Dame," was the opening number on an excellent musical program which was given last week at the Rivoli. As read by Conductors Frederick Stahlberg and Joseph Littau it thoroughly deserved the enthusiastic applause accorded it. As a clever introduction to the delightful Dutch dance, "At the Mill," by May Kitchen and Paul Osgard, the pictorial was merged in several charming views in Holland. Mary Fabian, soprano, pleased in Henry E. Gehl's "For You Alone." The organ solo played by Prof. Firmin Swinnen was the Rachmaninoff prelude in C sharp minor and proved a fitting finale to a fine program. Ethel Clayton in "Crooked Streets" was the feature.

Hugo Riesenfeld offers a "Scene Neapolitaine" as the feature of his music program at the Rivoli this week. Edoardo Albano, whose baritone voice has delighted thousands at both the Rivoli and Rialto theaters, and a quartet does the singing. Paul Osgard will have the principal dancing role and Thalia Zanon, the beautiful Greek girl who is setting a record with a four weeks' run at the Criterion, assists him. Miss Zanon continues her two a day at the Criterion, while she does the extra work at the Rivoli. The dancing part of the number was arranged and the stage settings designed by Mr. Osgard. The overture is from "Cavalleria Rusticana," Mascagni, with Frederick Stahlberg and Joseph Littau conducting the orchestra. An additional selection is played by the orchestra, and the organ solo, rendered by J. Van Cleft Cooper, is "Cantilene," by Theodore Dubois.

THE STRAND.

It was just the music to suit a warm night and the audience which gathered at the Strand last week was quick to show its appreciation of the program that opened with selections from "The Mikado." Conductor Carl Edouarde and Assistant Conductor Francis W. Sutherland held their forces well in hand. The vocal number was that delightful Spanish serenade of Buzzi-Peccia, "Lolita," sung by Carlo Ferretti, baritone, so excellently that he was obliged to give an encore. The fact that he was in costume and stood upon a stage, the background of which showed a medieval castle, added greatly to his success. The solo played by Organists Ralph H. Brigham and Herbert Sisson was the Moszkowski "Serenata." The feature picture was "The Perfect Woman," with Constance Talmadge as star.

This week the orchestra plays selections from Victor Herbert's popular musical comedy, "Babes in Toyland." John Hart, baritone, who possesses a sonorous voice of pleasing quality, sings a prologue introducing the feature, which is King Vidor's "The Jackknife Man," and also renders other vocal solos. "The War March of the Priests" (Mendelssohn) is played as an organ solo by Ralph H. Brigham and Herbert Sisson. Carl Edouarde and Francis W. Sutherland conduct.

THE RIALTO.

"The Prince Chap" proved such a popular picture when recently shown at the Rivoli that it was featured at the Rialto last week, again attracting capacity audiences. And of equal interest was the musical program, containing as it did Strauss' "The Bat" as the overture, with Messrs. Riesenfeld and Vanderheim directing the admirable orchestral forces; "Cielo e Mar," from Ponchielli's "La Gioconda," with Martin Brefel as the tenor soloist, and selections from Gounod's "Faust" for the organ solo, rendered by John Priest. Surely the Rialto orchestra is entitled to its rank as a first class organization, for the interpretations given of the best orchestral music are characterized by a musicianly appreciation of the score, showing the careful work of the conductors.

Mr. Brefel, who had a prominent part in "Aphrodite" during the past season, was greeted with hearty applause, as he is well liked by New York theater goers.

A Christie comedy, "A Seaside Siren," and the Rialto magazine completed the wholly enjoyable program.

Hugo Riesenfeld's music program at the Rialto for this week opens with the overture from "Robespierre," by Litolf, Mr. Riesenfeld and Lion Vanderheim conducting. Cesare Nesi, tenor, sings the ballata from Verdi's "Rigoletto," and an unusual number is that entitled "Jes' a Little Jazz," with May Kitchen in the dancer's role and the Rialto orchestra supplying the syncopation. John Priest's organ solo is the Weber "Invitation to the Waltz."

THE CRITERION.

Motion picture producers and theater owners are finding a valuable lesson in "Humoresque," which played its ninth week at the Criterion Theater last week. They have discovered that the week's run is no longer the standard for a good film; that New York can support a motion picture on Broadway almost as long as it can support a legitimate play. The men and women of the cinema art have been helping crowd the Criterion for the past few weeks. Even the students of the photoplay course at Columbia have been helping make records at this theater. Max Cooper, house manager of the Criterion, called attention

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Current New York Musical Attractions

- "Century Promenade" (fourth week), Century Theater Roof.
- "Ed Wynn Carnival" (eighteenth week), Selwyn Theater.
- "Cinderella on Broadway" (seventh week), Winter Garden.
- "Florodora" (eighteenth week), Century Theater.
- "Honey Girl" (fourteenth week), Cohan and Harris Theater.
- "Irene" (thirty-eighth week), Vanderbilt Theater.
- "Lassie" (eighteenth week), Nora Bayes Theater.
- "Night Boat" (twenty-seventh week), Liberty Theater.
- "Poor Little Ritz Girl" (second week), Central Theater.
- "Scandals of 1920" (ninth week), Globe Theater.
- "Silks and Satins" (fourth week), George M. Cohan Theater.
- "The Girl in the Spotlight" (fourth week), Knickerbocker Theater.
- "Ziegfeld Midnight Frolic" (twenty-first week), New Amsterdam Roof.
- "Ziegfeld Follies" (seventh week), New Amsterdam Theater.

recently to the fact that movie parties are coming to his house from as far north as Springfield and as far south as Washington, D. C., and this despite the fact that no seats are reserved.

Emanuel List and chorus in Josiah Zuro's original conception entitled "Through the Ages," with "Eli, Eli" as the song; Thalia Zanon, interpretative dancer in "Danse de Cassandra"; "The Holy Land of Today," showing films of Jerusalem and other parts of Palestine, and the Paramount Mack Sennett comedy, "Salome vs. Shenandoah," complete the bill. The Criterion orchestra, Victor Wagner and Gaston Dubois conducting, plays Dvorak's "Humoresque" as an overture.

MAY JOHNSON.

Woelber School Presents Graduate

Minnie L. Bickart, a pupil of Joseph Gahn, of the Woelber School of Music, was presented in her graduate recital at the Carnegie Hall studios of the school on Friday evening, June 25. Her program follows: Bourree, Bach-Saint-Saens; nocturne, op. 9, No. 2, Chopin; "The Trout," Schubert-Heller; De Beriot's seventh concerto, Rose Cizek; etude, op. 25, No. 7, Chopin; "La Regatta Veneziana," Liszt, and rondeau brilliant, Weber.

Recital at American Institute

The thirty-fourth season of the American Institute of Applied Music's summer session, now in session at 212 West Fifty-ninth street this city, includes frequent recitals, a teachers' recital having been held on July 28. The artists appearing—Lotta Madden, soprano, Francis Moore and Annabelle Wood, pianists—shared in the honors.

Tiffany Starts Tour Earlier Than Planned

Marie Tiffany, of the Metropolitan Opera, is booked for an extensive Western tour. Her manager, Antonia Sawyer, has just received word that it will be necessary to start the tour October 4 instead of October 11, as originally contracted, owing to the demand for this extremely popular artist.

Summer Directory of Musicians

- A**
- Allen, Dr. Julia Clapp.....Kent, Conn.
 Althouse, Paul.....Cape May, N. J.
 Anderson, Walter.....Deal Beach, N. J.
 Arden, Cecil.....Belmar, N. J.
 Arens, F. X.....Hood River, Ore.
 Arnold, Felix.....Crawford Notch, N. H.
 Auer, Leopold.....Lake George, N. Y.
 Axman, Gladys.....Hyannis, Mass.
- B**
- Baird, Martha.....Los Angeles, Cal.
 Baldwin, Ralph L.....Haydenville, Mass.
 Baldwin, Samuel A.....Manchester, Vt.
 Barrows, Harriot Eudora.....Boothbay Harbor, Me.
 Bates, Mona.....Toronto, Can.
 Beardsley, Constance.....York Harbor, Me.
 Beeman, Bertha.....Evanston, Ill.
 Bellamann, H. H.....Montreat, N. C.
 Benson, Helen L.....Siasconset, Mass.
 Bentley, William F.....Charlevoix, Mich.
 Beutel, Carl.....Detroit, Mich.
 Blackman, Charlotte L.....Norwich, Conn.
 Blitz, Julien Paul.....Subiaco, Ark.
 Bloch, Alexander.....Lake George, N. Y.
 Bloch, Mrs. Harry.....Charlevoix, Mich.
 Bochoe, Rudolph.....Piermont, N. Y.
 Bogert, Walter L.....Belgrade Lakes, Me.
 Bohnet, Cleveland.....Keene Valley, N. Y.
 Bourdon, Louis N.....Ste. Agathe des Monts, P. Q., Canada
 Britt, Horace.....Castle Crag, Cal.
 Bond, Carrie Jacobs.....Hollywood, Cal.
 Branscombe, Gena.....Bronxville, N. Y.
 Breneman, Karl.....Atlantic City, N. J.
 Brooks-Oettinger, Mme.....Rosendale, Ulster Co., N. Y.
 Brown, Mary Houghton.....College Camp, Wis.
 Buhlig, Richard.....Monterey, Mass.
 Butler, H. L.....Estes Park, Col.
 Byrd, Winifred.....Sea Girt, N. J.
- C**
- Campanari, G.....Mt. Arlington, N. J.
 Carl, Dr. William C.....Jefferson, N. H.
 Carri, F. and N.....Nantucket, Mass.
 Closson, H. W.....Holderness, N. H.
 Cole, Rosetter G.....New York City, N. Y.
 Conant, Alice W.....Alpha, Ill.
 Conradi, Luther.....Randolph, N. H.
 Cooleedge, E. V.....Ludlow, Vt.
 Cornell, A. Y.....Round Lake, N. Y.
 Cottlow, Augusta.....Marlboro, N. H.
 Craft, Marcella.....Riverside, Cal.
 Crimi, Giulio.....Sicily, Italy
 Cumpson, Harry.....Kent, Conn.
 Curtis, Vera.....Bridgeport, Conn.
 Curtiss, Caroline.....Jamestown, N. Y.
- D**
- Dalmores, Charles.....Savory, France
 Dalossy, Ellen.....Northport, Me.
 D'Alvarez, Marguerite.....London, England
 Dambmann, Emma A.....Westerly, R. I.
 David, Annie Louise.....Ocean Grove, N. J.
 David, Ross.....Waterford, Conn.
 Davies, Clara Novello.....London, England
 Davis, Grover Tilden.....Cincinnati, Ohio
 Davis, Mary.....Long Island, Me.
 De Cisneros, Eleonora.....Alexandria Bay, N. Y.
 De Voe, Maude.....Richland Center, Wis.
 Dickinson, Clarence.....Cornwall-on-Hudson, N. Y.
 Dieperle, Kurt W.....Cooperstown, N. Y.
 Dietrich, Grace.....Millbrook, N. Y.
 Dilling, Mildred.....Paris, France
 Dillon, Enrica Clay.....Harrison, Me.
 Ditson, Charles H.....Jackson, N. H.
 Dorechester, E.....Oak Bluffs, Mass.
 Dunkley, Ferdinand.....Seattle, Wash.
- E**
- Ellerman, Amy.....Yankton, S. Dak.
 Evans, C. B.....Pittsfield, Mass.
 Evans, F. Shaller.....Bedford Springs, Pa.
 Eyman, K.....Cresco, Pa.
- F**
- Fanning, Cecil.....London, England
 Farnam, Lynwood.....Saskatoon, Canada
 Federlein, C. H.....Oakland, Me.
 Fiqué, Carl.....Atlantic City, N. J.
 Fiqué, Katherine Noack.....Atlantic City, N. J.
 Fischer, Adelaide.....Oakland, Me.
 Florio, Professor.....Pittsfield, Mass.
 Foster, Fay.....Lavallette, N. J.
 Frank, Ethel.....Rockport, Mass.
 Friedmann, Emma G.....Westerly, R. I.
- G**
- Ganz, Rudolph.....Zurich, Switzerland
 Gardner, Grace G.....Hillsboro, Ohio
 Gebhard, Heinrich.....Norfolk, Mass.
 Gentile, Alice.....Highland Park, Ill.
 Goldsmid, Flora.....Lake Hopatcong, N. J.
 Gordon, Jacques.....Pittsfield, Mass.
- H**
- Hackett, Arthur.....Alton, N. H.
 Hackett, Charles.....Highland Park, Ill.
 Hanbury, Vahrah.....London, England
 Hand, John.....Oakland, Cal.
 Harmon, Hertha.....Landing, N. J.
 Harris, George, Jr.....Bar Harbor, Me.
 Harris, Victor.....Easthampton, L. I., N. Y.
 Harvard, Sue.....Asheville, N. C.
 Hausman, Rosalie.....San Francisco, Cal.
 Hay, Lulu D.....Bay View, Mich.
 Heifetz, Jascha.....Narragansett Pier, R. I.
 Hempel, Frieda.....Paris, France
 Hill, Jessie Fenner.....Averill Park, N. Y.
 Hirschler, Daniel A.....Upland, Cal.
 Hirst, Minette.....Southampton, L. I., N. Y.
 Hobbs, Harold W.....Lakeside, Conn.
 Hoberg, Margaret.....Morrisville, Vt.
 Hoffmann, Jacques.....Randolph, N. H.
 Hofmann, Lisbet.....Ashburnham, Mass.
 Hubbard, W. L.....Grossmont, Cal.
 Huber, Daniel, Jr.....Mt. Pocono, Pa.
 Huhn, Bruno.....East Hampton, L. I.
 Huss, Mr. and Mrs. Henry Holden.....Diamond Point, N. Y.
 Hutcheson, Ernest.....Chautauqua, N. Y.
- I**
- Iacobi, Frederick.....Blue Hill, Me.
 Jeffrey, Helen.....North Brooklyn, Me.
 Jollif, Norman.....Lake Sunapee, N. H.
 Jones, W. B.....Gilsun, N. H.
- K**
- Kemper, Ruth.....Altoona, Pa.
 Kent, Mary.....Ravinia Park, Ill.
 Koemmenich, Louis.....Elizabethtown, N. Y.
 Kortschak, Hugo.....Pittsfield, Mass.
 Kouns, Nellie and Sara.....London, England
 Kronold, Hans.....Westerly, R. I.
- L**
- La Croix, Aurore.....Southbridge, Mass.
 Land, Harold.....Stockbridge, N. Y.
 Lang, Margaret K.....New Boston, N. H.
 Langenus, G.....West Gray, Me.
 Lankow, Edward.....Colorado Springs, Col.
 Lazzari, Carolina.....Stony Creek, Conn.
 Leginska, Ethel.....Peterboro, N. H.
 Leonard, Florence.....Ogunquist, Me.
 Leonard, Laurence.....London, England
 Letz, Hans.....Ittenheim, France
 Levitzki, Mischa.....Avon, N. J.
 Levy, Leo.....Saranac Lake, N. Y.
 Littlefield, Laura.....Marlboro, Me.
 Loring, Harold A.....Minneapolis, Minn.
 Lucchese, Josephine.....San Antonio, Tex.
 Luce, Wendell H.....York Beach, Me.
 Luyster, Wilbur H.....East Brookfield, Mass.
 Lyons, John Henry.....Minneapolis, Minn.
- M**
- McMakin, C. P.....Hinsdale, Mass.
 McVay, Elizabeth.....Minden, La.
 MacArthur, Mrs. John R.....Vineyard Haven, Mass.
 MacCue, Beatrice.....Hightstown, N. J.
 MacDonald, Harriet Bacon.....Chicago, Ill.
 Maazel, Marvin.....Great Neck, L. I., N. Y.
 MacLennan, Francis.....Highland Park, Ill.
 Maier, Guy.....Buffalo, N. Y.
 Malkin, Joseph.....Arcadia, Mich.
 Mannes, David.....Amagansett, L. I., N. Y.
 Martin, Beatrice.....Chicago, Ill.
 Martin, Maryon.....Thornton, N. H.
 Masson, Greta.....Eliot, Me.
 Maurel, Barbara.....Schroon Lake, N. Y.
 Maynard, Wilbert.....Burlington, Kan.
 Mees, Arthur.....Morrisville, Vt.
 Meldrum, John.....Buffalo, N. Y.
 Mikova, Marie.....Omaha, Neb.
 Minor, Edna.....Spring Lake, N. J.
 Mirovitch, Alfred.....Hillsdale, N. Y.
 Miura, Tamaki.....London, England
 Moller, Helen.....Mt. Kisco, N. Y.
 Moncrieff, Alice.....Chautauqua, N. Y.
 Moore, Hazel.....Monterey, Mass.
 Morgana, Nina.....Buffalo, N. Y.
 Morris, Catharine W.....Jamestown, R. I.
 Morris, Harold.....San Antonio, Tex.
 Mott, Alice Garrigue.....Wanakena, N. Y.
 Muzio, Claudia.....Buenos Aires, South America
 Myer, Edmund J.....Cobalt, Conn.
- N**
- Naumberg, E.....Cedarhurst, L. I., N. Y.
 Nearing, Homer C.....Allentown, Pa.
 Nevin, Arthur.....Peterboro, N. H.
 Newcombe, Ethel.....Whitney Point, N. Y.
- O**
- Nicolay, Constantin.....Paris, France
 Niessen-Stone, Mme.....Quogue, L. I., N. Y.
- P**
- Oberhoffer, Emil.....Savage, Minn.
 Olshansky, Bernardo.....Avon, N. J.
 Ornstein, Leo.....North Conway, N. H.
- Q**
- Quaile, Elizabeth.....Salisbury, Conn.
 Quait, Robert.....Chicago, Ill.
- R**
- Raisa, Rosa.....Milano, Italy
 Ratisbon-Williams, Nina.....North Long Branch, N. J.
 Ray, Ruth.....Lake George, N. Y.
 Reddick, William.....Schroon Lake, N. Y.
 Regneas, Joseph.....Raymond, Me.
 Richards, Mrs. Clayton D.....Hopkinsville, Ky.
 Riesberg, F. W.....Norwich, N. Y.
 Riker, Franklin.....Statesville, N. C.
 Ringo, Marguerite.....Cairo, N. Y.
 Roberts, Emma.....Cleveland, Ohio
 Roberts, George.....Oswego, N. Y.
 Robeson, Lila.....Cleveland, Ohio
 Roeder, Carl M.....Center Harbor, N. H.
 Rosen, Max.....Lake George, N. Y.
 Rosenbaum, Hulda.....Lake Placid, N. Y.
 Roxas, Emilio A.....North Long Branch, N. J.
 Ruffo, Titta.....Genoa, Italy
 Rybner, Cornelius.....Tannersville, N. Y.
- S**
- Sanders, Mrs. Franklin B.....Mt. Desert, Me.
 Sawyer, Antonia.....Hartland, Me.
 Schmitz, E. Robert.....Paris, France
 Schnitzer, Germaine.....Pelham Manor, N. Y.
 Schwartz, Laszlo.....Arden, Wilmington Auto Route, Del.
 Scott, John Prindle.....Macdonough, N. Y.
 Seidel, Toscha.....Plattsburg, N. Y.
 Shirley, Paul.....Kennebunk Beach, Me.
 Silber, Sidney.....Santa Monica, Cal.
 Silberta, Rhea.....Huntington, W. Va.
 Simmons, Louis.....Lake Hopatcong, N. J.
 Sittig Trio.....Stroudsburg, Pa.
 Sloane, Prof. Ralph.....Lakeside, Ohio
 Sorrentino, Umberto.....Wading River, L. I., N. Y.
 Sparkes, Lenora.....Elliotts, Conn.
 Spencer, Allen.....Wequetonsing, Mich.
 Spry, Walter.....Five Islands, Me.
 Stalls, J. Paul.....Chautauqua, N. Y.
 Stanley, Helen.....Westbrook, Conn.
 Strauss, Mrs. H. A.....Charlevoix, Mich.
 Strickler, R. P.....Kingwood, W. Va.
 Stuart, Francis.....San Francisco, Cal.
- T**
- Tabit, Rose G.....East Gloucester, Mass.
 Thomas, Ralph.....Milan, Italy
 Thursby, Emma C.....San Francisco, Cal.
 Topping, Elizabeth.....Yulan, N. Y.
 Topping, Miss L. L.....Seal Harbor, Me.
 Turner-Maley, Florence.....Stamford, N. Y.
 Truette, Everett E.....Greenville, Me.
- V**
- Valentine, William.....Claypool, Ind.
 Vanderpool, Frederick.....Bradley Beach, N. J.
 Van Doenhoff, Albert.....Highmount, N. Y.
 Van Vliet, Cornelius.....Avon-by-the-Sea, N. J.
 Visanska, Daniel.....Old Forge, N. Y.
 Von Klenner, Baroness.....Point Chautauqua, N. Y.
- W**
- Ware, Florence.....Stamford, N. Y.
 Ware, Harriet.....Plainfield, N. J.
 Way, Vera.....Watertown, S. Dak.
 Wellerson, Mildred.....Morsemer, N. J.
 Wild, Harrison M.....Sayner, Wis.
 Wilson, Arthur.....Merriewood, N. Y.
 Woodstock Trio.....Woodstock, N. Y.
 Wylie, William H.....Columbus, Ohio
- Y**
- Yost, Gaylord.....Fayette, Ohio

Another Date for Letz Quartet

In addition to its engagement for the Chamber Music Society in Philadelphia on January 2, the Letz Quartet has been booked for another appearance with the German-town Cricket Club on November 28. This will be its second engagement with that club, as it played there last February. It has also been engaged for six concerts by the New York Educational Alliance, by the Matinee Musicale of Syracuse, and the Brooklyn Institute for a series of three concerts. All of these dates have been closed by Daniel Mayer within the past week, and indicate the increased demand for this fine ensemble organization for next season.

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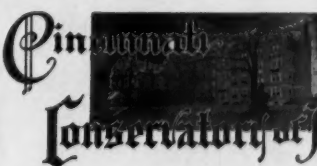
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